CATALOGUE

OF

THE SECOND AND FINAL PORTION

OF THE

VALUABLE AND EXTENSIVE COLLECTION OF

Japanese & Chinese Works of Art

MADE BY THE LATE

WILSON CREWDSON, Esq., J.P., F.S.A.

of Southside, St. Leonards-on-Sea, and Queen Anne's Mansions, S.W.

(Vice-President and Member of the Council of the Japan Society, London).

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JAPANESE NETSUKE AND OTHER CARVINGS,
NŌ MASKS, TSUBA AND OTHER SWORD FURNITURE, WEAPONS AND ARMOUR.

SECOND DAY'S SALE.

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POTTERY, PORCELAIN AND MISCELLANEOUS JAPANESE OBJECTS.

THIRD DAY'S SALE.

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FIRST DAY'S SALE.

NETSUKE.

LOT

1 **Wood**: A Man dancing the URI-ODORI or melon dance; A SAKAOKE, or wine tub, with a gourd and leaves in relief on the outside, lacquered red inside; a large Snake coiled; and Hotei playing GO with a boy inside his treasure sack (4)

2 **Wood**: A Tengu hatching, *signed* SHIGEKAZU; Jo and Uba the spirits of the pine trees, standing with rake and broom in a fir cone; a Group of Tortoises; Suggestion of the Story of Jiraiya, a Frog, Snail and Snake on a Nelumbian leaf, *signed* SUKEYUKI (4)

3 **Wood**: Kiyohime exercising her witchcraft on the bell of Dōjōji in which the monk Anchin has hidden, with revolving figure, *signed* MINKŌ; a gourd-shaped Bottle, metal stopper; a Hornets' Nest, movable pupæ; The Clam's Dream, *signed* SHŌZAN (4)

4 **Wood**: Daruma, a rare very compressed form with a JUI underneath, *signed* MASAYUKI; a Man-servant carrying an umbrella in a case; a Fortune-teller with his bundle of divining rods on a SAMBO before him; a KAPPA on a clam shell (4)

5 **Wood**: TANUKI the Badger in disguise as a priest; KWAN YU standing holding a halberd behind him, *signed* SHŪKŌ; a Nut carved with the Dragon Queen nursing the Chinese Emperor Yao as a child, *signed* SEIMIN; and a Group of Tortoises, *signed* TADAKAZU (4)

6 **Wood**: A Gourd shaped as a Duck; a Mouse, *signed* MINKŌ; The Husband and Wife Rocks of Futami ga ura, within a clam shell grouped with other shells, *signed* MASANAO; and a KINREN, a female wearing the celestial vestment and holding a basket, *signed* GARAKU, a very talented Ōsaka carver (4)

For the last see Illustration. Plate I.

7 **Wood**: A MOKUGYO shaped as a fish, inscribed with a Buddhist precept: "YŪJINKYŌ YOSEI, MUJINKAI DENEKI," "To the ordinary man only sound, but to the initiated inexhaustible advantage"; *signed* TAKAKAZU; in box (2)

See Illustration. Plate I.

8 **Wood**: A Bamboo Sprout with a smaller one crossing it, an emblem of the story of MŌSŌ; *signed* MIWA, *with the seal of the second of that name*; in box (2)

*** Very fine.

See Illustration. Plate I.

9 **Wood**: A Man asleep leaning against a SHARI-BAKO, which is partly open, showing through glazing the relics of the saintly dead which he has been exhibiting, *signed* MIWA; a Basket of Mushrooms, *signed* TAKA, *in* KANA (2)

*** Both good.

For the first see Illustration. Plate I.

10 **Wood**: Eguchi no Kimi about to enter the Buddhist state, assumes the role of Fugen Bosatsu seated on an elephant, *signed* CHIKUSEN; a Tortoise tied by the tail on to a tile; and a Snail half out of its shell, *signed* MASAMITSU (3)

11 **Wood**: A Group of Masks, five above and four below; a Man with a wen and one eye trying to lift a heavy stone, *signed* ISSAN; a Snail on a Jelly-fish, *signed* SHIGEMASA; and a Temple Servant seated, *signed* TOMOMASA (4)

12 **Wood**: A Shishi Mai dancer beating a drum; a Hyæna, *signed* MASANAO; an EBOSHI maker seated at work, with a KUGE'S cap on a block, *signed* RYŪRAKU; and a Monkey with a peach (4)

13 **Wood and Metal**: A miniature TEPPŌ or matchlock wall-piece, and a TANEGASHIMA or matchlock pistol, deriving its name from the island where they were first introduced, both as netsuke (2)

14 **Wood lacquered**: A Mask of a Demon with coloured eyes and gilt tusks, inscribed: YAMATO KUNI ANJŌJI ZŌ, EN-NO GYOJA SHOSAKU UTSUSU, "Copy of a mask made by En-no Gyoja in the possession of the Anjōji of Yamato province," *and signed* KŌMIN

See Illustration. Plate I.

15 **Wood lacquered**: Daruma, *signed* KOKUSAI; a Shishi Mask and Cloth; Jurojin with an UCHIWA fan, *signed* SHŪZAN; Sen no Rikyū, who revived the CHA-NO-YU under Taikō Hideyoshi, seated, a bowl before him (4)

For Jurojin see Illustration. Plate I.

16 **Wood lacquered**: A KWAIRAI-SHI or travelling puppet show man, standing, with his box; Sambaso Dancer; a Priest with a MOKUGYO; a HINA or doll for the Girls' festival (4)

17 **Wood lacquered**: An Ant-infested Log of Wood; a Chrysanthemum Flower; a Dwarf carrying a box on his shoulder; and a Hannya Mask, *signed* DEME UMAN (4)

18 **Wood and Ivory**: A Model of a MIKUJI or box containing sticks used to learn the mind of the KAMI; a YAMABUSHI blowing his HORAIGAI or conch trumpet; a NO Mask in an open box; and a NO Dancer (4)

19 **Wood and Ivory**: A Chinese Man standing testing an egg; a Shishi Mai Dancer seated with a gong, head showing through the open jaws of the mask, *signed* MIWA; Taikō Hideyoshi seated holding a closed fan, according to repute, but probably a HANASHIKA or story teller, with a resemblance; and a closed Umbrella with a frog on it (4)

For the first see Illustration. Plate I.

20 **Ivory**: A NINGYO or mermaid holding a hemispherical seal inscribed JUDŌ; in a box inscribed UNJUDO SHUMEMARU TSUKURU, "Made by Unjudo Shumemaru," and "Ivory Ningyo Netsuke" "The Valuable Property of Chidori-ya Chinzō" (2)

*** From the Chidori-ya Chinzō collection.

See Illustration. Plate I.

21 **Ivory**: The KAMO NO KEIBA or Ceremonial Horse Race, formerly held in the grounds adjoining the temple Shimo-Gamo at Kyōto, two nobles on horseback passing over a bridge and under an overhanging tree; *signed* RYŪTAN; in box (2)

See Illustration. Plate I.

22 **Ivory**: A KARYŌBINGA, an immortal bird of the Buddhist Paradise, with human face, carrying a jewel

See Illustration. Plate I.

23 **Ivory**: TŌBŌSAKU standing holding a peach, dressed as a SENNIN in mugwort leaves; *a fine bold carving of the early type*

24 **Ivory**: SHŌKI standing holding an ONI and threatening it with his sword; and a Hyæna with a skull between its paws, *signed* OKATOMO (2)

25 **Ivory**: Yoshitsune attacking the famous robber Kumasaka Chōhan; *signed* YOSHITOMI

26 **Ivory**: A Japanese Doctor going on a visit to a patient; Blind Men examining an elephant, an allusion to a Japanese proverb, *signed* SHŪGYOKU (2)

27 **Ivory**: A Traveller's Netsuke with compass inside; an ONI seated wearing a Dutchman's hat (2)

28 **Ivory**: A Dragon caught inside a clam shell, *signed* YOSHIKIYO; a Group of Four Clams, each partly open and showing views of Lake Biwa, *signed* MASANOBU; and a Rat on a Corn Cob, *signed* MASAKAZU (3)

29 **Ivory**: MINOMIYA SENTOKU, the poor farmer student, who became a great economist, reading a book as he is driving an ox, and on the other side seated in mental abstraction, both under a pine tree; *signed* MITSUMORI

See Illustration. Plate I.

30 **Ivory**: A Shishi, seated, a very bold figure; CHŌKWARŌ standing holding a gourd; a Horse escaping from a gourd with a loose ring round the middle, an emblem of Chōkwarō (3)

31 **Ivory**: KOKŌ the Sennin who lived in a pot, standing with staff and pot; a Cicada on a drain pipe; Daikoku and Ebisu wrestling, with a boy as umpire, *signed* SHŌUNSAI

32 **Ivory**: A Manzai Dancer with a TSUZUMI, *signed* KŌMIN; a Cicada on two leaves; a tiny Manzai Dancer; a Man making SHAGAMI, with movable head; SOTOBA KOMACHI seated on a grave post, inscribed CHI, "the Earth" (5)

33 **Ivory and Metal**: Two KAGAMIBUTA, Fuji and a great wave, and a man behind a screen pulling at Okame's skirt; and one MANJU, a Hare, Crescent Moon and Clouds, encrusted Shibayama work, *signed* KYŪMIN (3)

34 **Metal**: A circular bronze Reliquary Netsuke, glazed on two sides with three compartments containing SHARI, small substances supposed to be left in the bodies of holy men after burning; a bronze Netsuke fitted as a folding Candlestick, with wick tongs; a brass Netsuke with four infolding circular attachments forming compass, sundial, magnifying glass and (?) (3)

35 **Metal**: A Netsuke formed as a bronze Stirrup with MON of the Prince of Bizen; another as a Saddle with KIRI MON; an iron Awabi Shell, damascened; a KAKU of plaited bronze; and a MANJU patterned with wood grain (5)

36 **Various**: A Tortoise formed of a real tortoiseshell; a MANJU in horn, with bronze peasants returning home; a Child on all fours, Hirado porcelain; and part of an Animal's Skull with tusks and teeth (4)

37 **Various**: A Zonsai lacquer Gourd, carved floral design; a Priest chaunting, composition; Gama Sennin, in white porcelain; and a vegetable ivory Mask of Okame, *signed* GYOKUZAN (4)

38 **Various**: A Man seated, coloured, Shuzan School; a Tengu in its shell, composition; a Fish, pearl with coral eyes; and two vegetable ivory Masks, *signed* GYOKUZAN, *and* MASAKAZU

CARVINGS other than Netsuke.

39 **Wood**: A Skull with a snake crawling through the eye socket; *signed* SUKEYUKI

40 **Ivory**: Handaka Sonja, one of the Sixteen Rakan standing holding up a sacred gem contained in a SHARITO; *signed* KŌMIN; $4\frac{3}{8}$ *in. high*

41 **Wood**: KONGŌ RIKISHI, one of the "diamond heroes" who guard the gates of temples, this one red, standing on a rock, 11 *in. high*; *inscribed made Kyōhō* 12*th year*, 5*th month*, 12*th day* = 30*th June*, 1727

*** From Lord Battersea's collection.

42 **Ivory**: A Group of a youth teasing a blind man. **Wood**: DARUMA, forming a seal; a Monkey drawing a cart with a peach on it; and a Figure of SHŌTŌKU TAISHI (4)

43 **Wood**, lacquered: EBISU seated with a fish under his arm, 9 *in. high*; SHŌTŌKU TAISHI, the first Buddhist Prince of the Imperial family, $9\frac{3}{4}$ *in. high* (2)

NŌ MASKS.

44 **Ranryū** the Dragon King, gilt mask with green and red dragon headdress, movable eyes, gilt inside, in old lacquer box decorated with vine leaves and grapes (2)

See Illustration. Plate I.

44A **Ko Omote**, or **Jisungami**, Mask of a female without eyebrows but an indication of hair high on the forehead, white lacquered face, black lacquered inside; with brocade bag (2)

45 **Kumasaka Chōhan**, Mask of the celebrated robber, flesh tint, black painted inside

46 **Okina**: An old man's Mask worn in the SAMBASŌ dance, movable lower jaw, white face, plain inside; with brocade bag (2)

47 **Okina**: A similar Mask, but black, worn in the SAMBASŌ dance, plain inside; with brocade bag (2)

47A **Mambi**, Mask of a Woman with a faint smile, white lacquered face, plain inside; in a crêpe bag (2)

48 **Okame**: A fat-faced laughing Woman, white, plain inside; and **Hemi Jo**, a laughing Man's Face, similar to that of Hotei, red, plain inside (2)

TSUBA.

49 **Myōchin School**: Three, Iron. One round, pierced with a Horse in outline, galloping; one round, a Crane with upcurved wings in the round; one oval, pierced with a Crab and bamboo leaves (3)

50 **Myōchin School**: Three, Iron. One octafoil, with Foxes and grape vine in relief; one oval, with upcurled rim, pierced with an axe; one shaped as a Toad in the round, *signed* MASAFUYU (3)

51 **Myōchin School**: Two, Iron. One rounded oblong, inlaid on both sides with silver scrolls and the MON of the Soga family, *signed* MYŌCHIN KI MUNEFURU; one round, very thick, two toads in high relief, one squirting water, and engraved with water and weeds, *signed* MYŌCHIN KI KUNITSUGU (2)

52 **Myōchin School**: Two, Iron. One MOKKO, pierced with a string of eight human heads as taken after a battle; one round, pierced a jour with a RINTŌ ICHIDORO when looked at one way, or turning the Tsuba blade edge downwards, it shows a sparrow and Tanzaku, suggesting the TANABATA festival (2)

53 **Myōchin School**: One Iron, octagonal, with CHIDORI in relief flying over water, inlaid; *signed* MYŌCHIN YASUCHIKA

54 **Myōchin School**: One Iron, MOKKO, carved all over with curling waves in OMORI style, under-cut, *signed* MYŌCHIN, with gold seal Hirosada and dated "An auspicious day at the beginning of Autumn in the year of God KŌKWA 4 = 1847

*** Hawkshaw collection, no. 148.

55 **Gotō School**: One SHAKUDŌ, rounded square, on one side the bridge over the Uji river, and the warriors Takatsuna and Kagesuye about to swim their horses across; and on the reverse Naozane challenging Atsumori after the battle of Ichi-no-tani, in high relief inlaid silver and gold; *signed* GOTŌ MITSUTADA (Gotō Jugo, 1686-1742)

See Illustration. Plate II.

56 **Gotō School**: A pair, SHAKUDŌ, NANAKO ground; on one Ichirai Hōshi jumping across the Uji bridge, and on the other, one of the Minamoto generals receiving a report by the edge of the river; *both signed* GOTŌ YETSUJO (2)

57 **Gotō School**: One SHAKUDŌ, round, NANAKO ground, with chrysanthemum flowers in high relief in silver and gilt, gilt rims; *signed* "CARVED BY SOKUJO," "JUDGED BY MITSUMORI"

58 **Bushū School**: One Iron, round, pierced with Daruma reclining in the lower part, and an anchor above; Shibuichi rim

59 **Bushū School**: One SHAKUDŌ, oval, pierced with the pennate ends of twenty arrows pointing towards the centre, inlaid gilt and silver; one, oval, copper, cut in ITOZUKASHI style with stylised clouds and a small bird in one of the openings, gilt all over (2)

*** Hawkshaw collection, nos. 964 and 1109.

60 **Bushū School**: One Iron, round, pierced with stalks of rice in the round, *signed* TOKINAO OF BUSHŪ; one SHAKUDŌ, oval, pierced, a basket of chrysanthemums in the round, *very finely cut* (2)

*** Hawkshaw collection, nos. 896 and 1095.

61 **Bushū School**: One Iron, round, pierced with grasses traversed by three deer, and a large crescent moon in silver

*** Hawkshaw collection, no. 1117.

See Illustration. Plate III.

62 **Bushū School**: One SHAKUDŌ, MOKKO shape, slightly raised rim, polished ground inlaid with a golden pheasant on an engraved plum tree in blossom, and wild flowers on one side, and on the other a butterfly hovering over a narcissus and peony by a stream; *signed* ITO MASANAGA BY SPECIAL ORDER; in silk bag (2)

*** Hawkshaw collection, no. 887.

See Illustration. Plate II.

63 **Kinai School**: One Iron, round, pierced with convex and concave shelves, *signed* KINAI OF ECHIZEN; one Iron, round, pierced, a carp passing through waves, *from the Hayashi collection*; one Iron, cruciform, a landscape in cavo relievo (3)

64 **Kinai School**: One Iron, MOKKO, pierced with a dragon and border of conventional waves, *signed* KINAI OF ECHIZEN; one Iron, round, pierced, dragon in the round; one Iron, round, pierced, five masks looped together with strings; *signed* KINAI OF ECHIZEN (3)

65 **Kinai School**: One Iron, round, pierced, Kumagaya Naozane challenging Atsumori at Ichi-no-tani, and a boat in the foreground; one Iron, round, pierced, peony flowers and leaves in the round, *signed* KINAI OF ECHIZEN (2)

*** The last from the Hawkshaw collection, no. 840.

66 **Sōten School**: A pair, Iron, circular and oval, gilt rims, pierced with the embarkation of troops under Katō Kiyomasa and Konishi Yukinaga for Korea, at the command of Taikō Hideyoshi, the shoguns' and generals' banners displayed upon the boats; *signed in gold* SOHEISHI NYŪDŌ SŌTEN OF HIKONE, GŌSHU (2)

*** Hawkshaw collection, no. 712.

67 **Sōten School**: One Iron, circular, gilt rim, on both sides scenes of battle in the wars of the Minamoto and Taira Clans, that on the front being probably the crossing of the Uji river, in high relief, inlaid; *signed* SOHEISHI NYŪDŌ SŌTEN OF HIKONE, GŌSHU

*** Hawkshaw collection, no. 701.

68 **Sōten School**: One Iron, oval, pierced with fighting warriors at the Battle of Yashima, in boats, inlaid; *signed* CARVED BY SOHEISHI NYŪDŌ SŌTEN; in brocade bag, and box (3)

69 **Sōten School**: One Iron, round, pierced, the upper part with a spider's web against which stands a goblin form with a huge iron club, while below Raikō and his retainer Watanabe no Tsuna are lying asleep over a GO table, with the pieces scattered underneath; inlaid

*** Hawkshaw collection, no. 766.

70 **Sōten School**: One Iron, round, pierced, with scene of the Empress Jingō-Kōgō fishing at Matsura-gawa, before embarking upon her expedition against Korea, attended by Takeshi-uchi no Sukune; inlaid

*** Hawkshaw collection, no. 765.

71 **Sōten School**: One Iron, MOKKO, Bukan Zenshi with a tiger, and, facing him, Kanzan and Jittoku in a bower of bamboo and pine, in relief, inlaid, and at the back a water-fall, *signed* NAOTOMO (Chokuji); one Iron, shaped as a SHŌJŌ leaning over a saké tub in the round, inlaid (2)

*** The first from the Hawkshaw collection, no. 764.

72 **Nara School**: One Sentoku Bronze, octagonal, engraved with a figure of Tobosaku passing to the left holding a peach and a gourd; on the back a pine branch; *signed* JŌI, *and gold seal* NAGAHARU; in box (2)

73 **Nara School**: One Sentoku Bronze, MOKKO, slightly upturned rim, two cranes and autumn flowers and grasses beside a silver stream on one side, and two quails and flowers by a stream on the reverse, inlaid SHAKUDŌ and gold; *signed* TOSHIYOSHI; in brocade bag (2)

74 **Nara School**: One Iron, shaped as a Tiger on its haunches snarling, the tail curling up to the shoulders, its fore-paw on bamboo; gold striped; *signed* YASUCHIKA

*** Hawkshaw collection, no. 1603.

75 **Hamano School**: One SHAKUDŌ, rounded oblong, polished and engraved with Taira no Tadamori catching the supposed ghost, who had alarmed the Emperor Shirakawa, inlaid gold and silver; *signed* OTSURYŪKEN SHŌZUI; in box (2)

76 **Hamano School**: One SHIBUICHI, MOKKO, slight raised rim, ŌTA DŌKWAN and the peasant girl offering a branch of YAMABUKI in lieu of a rain coat on one side, and his retainer beside a stream on the other in relief, inlaid; in box (2)

See Illustration. Plate II.

77 **Hamano School**: One Sentoku Bronze, oval, pierced with the Hundred Horses; *signed* MADE OF SENTOKU GOLD AND CARVED BY MITSUHIRO OF YAGAMI, HISHŪ; in brocade bag (2)

See Illustration. Plate II.

78 **Hamano School**: One SHIBUICHI, oval, polished, Uesugi Kenshin and Takeda Shingen fighting, the latter defending himself with his war fan, at the edge of a forest; on the reverse the Castle of Odawara held by Shingen, in high relief inlaid; *signed* HAMANO NORIYUKI; in brocade bag (2)

*** Hawkshaw collection, no. 185.

See Illustration. Plate II.

79 **Hamano School**: One SHIBUICHI, rounded oblong slight rim, polished with figure of Taishinnō Fūjin (the Chinese T'ai-Chen-wang Fujen) seated, playing an ICHI-GEN-KIN, or one-stringed harp, with a dragon swirling round on the reverse, in relief inlaid; *signed* SEIJO in SŌSHO; in brocade bag (2)

*** Hawkshaw collection, no. 3148.

See Illustration. Plate II.

80 **Hamano School**: One SHIBUICHI, oval, slight rim, polished, SON-GOKU, the magical monkey, helping SANZŌ HŌSHI by blowing his hairs into armed monkeys, seen on the reverse, in relief inlaid; *signed* SHOTOKEN, *and sealed in gold*

81 **Hamano School**: One SHAKUDŌ, round, NANAKO ground, a cray-fish in gold and two other fishes, in relief inlaid, on the reverse, a curious creature; *signed* MORITOSHI; in box (2)

82 **Hamano School**: One SHIBUICHI, oval, Narihira admiring the beauties of the Ide Tama river, with Yamabuki on the banks; one SHIBUICHI, oval, a gourd-shaped vase and plum blossom, on the reverse a reflection of the moon; both in relief inlaid (2)

*** The first from the Hawkshaw collection, no. 2366.

83 **Shōami School**: One Iron, round, pierced with five dolls in Court Attire, the dresses damascened in diapers; in box (2)

84 **Shōami School**: One Copper, circular, iron rim, on the front the thatched roof and sides of a foundry with a pile of globular crucibles before the door, the ground having a cracked appearance; on the reverse a broken tub being washed away in a flood of water; very curious and interesting; in box (2)

*** Hawkshaw collection, no. 261.

85 **Shōami School**: One Copper, MOKKO, roped rim, polished, detached fruits and leaves on both sides, in high relief, inlaid; one SEN-TOKU, bronze, rounded lozenge shape, ISHIME ground, a monkey up a pole and dog barking at it, on reverse a dog asleep (2)

86 **Shōami School**: One Iron, round, wood grain ground, a skeleton with arm above its skull in relief; one Iron, oval, the ground punched with ten depressions on each side, surrounded by a SHAKUDŌ rim forming the trunk of a plum tree, with inlaid blossoms; one Iron, oval, russet surface, two children looking up at a sun in gold partly on the rim, and another child on the

LOT 86—*continued.*

reverse; in relief inlaid, *signed* Shōami Masamitsu, and gold KAKIHAN; on the reverse inscribed SHŌNI TAIYŌ O RONGU: "Children discussing the sun"

*** The last two from the Hawkshaw collection, nos. 266 and 312.

87 **Kyōto School**: One Iron, oval, one side hollow, with dragons on one side and "CHIEN," one of the Chinese Eight Precious things on the reverse in silver HIRAZOGAN, and inscribed in gold: CHOSEN KOKU NI OITE SEISHO KŌ HAIRYŌ: "Respectfully presented by Prince Seisho (Kato Kiyomasa) in the Korean Country"

*** Hawkshaw collection, no. 1409.

88 **Kyōto School**: One Iron, with outline of a skull, raised rims on both sides, pierced with the sun and moon, and pierced and inset with silver in the form one of the KUSHITE signs of the Genji Mongatari and of a wave spray, the whole being emblematic of the Heike or Taira family; *signed* UMETADA

89 **Kyōto School**: One Iron, round, lenticular, with Amida rays on each side, conventionalised geese in flight and clouds, and a MON of a conventionalised sparrow; *signed* SHIGETSUGU.—**Hizen School**: One Iron, cruciform, the rounded arms each having eight lobes, and indented with six depressions, forming projections on the opposite side, of rocky appearance, with a thatched house; *signed* SHIGEYOSHI OF HISHŪ (2)

*** Both from the Hawkshaw collection, nos. 182 and 519.

90 **Chōshū School**: One Iron, round, pierced SHIPPŌ SUKASHI; one Iron, round, pierced chrysanthemoid design, and one Iron, round, pierced with twelve water buckets as on a wheel (3)

91 **Chōshū School**: One Iron, round, NUNOME ground, inlaid in gold HIRAZOGAN with flowers and grasses, the stalks ITO-SUKASHI, and one oval, a border of hollow rectangles on each side, on one side two sailing junks and a small boat, and on the other side a small covered boat, in low relief, *signed* TOMOYUKI (2)

*** The last from the Hawkshaw collection, no. 1197.

92 **Chōshū School**: One Iron, oval, pierced with lily and bud, inlaid, *signed* KANAHARU OF HAGI, CHŌSHŪ.—**Bushū School**: One Iron, oval, pierced with the pennate ends of twenty-eight arrows. **Akasaka School**: One SENTOKU Bronze, round, pierced with fern fronds (3)

93 **Awa School**: One Iron, circular, with design of horses in a pine forest in gold HIRAZOGAN on both sides, and one Iron, oval, lenticular, with design of Narihira on horseback viewing Fuji, some of his attendants on the reverse, in gold HIRAZOGAN, *signed* ATSUIYE, and gold seal

94 **Awa School**: One Iron, MOKKO, pierced with trapezoidal holes, leaving eight radiating bars, each decorated with a different diaper design, the surrounding spaces similarly treated in gold

LOT 94—*continued.*

HIRAZOGAN on both sides, key-pattern on the rim, and one Iron, oval, with cherry blossoms and straight bars of conventional clouds, decorated rims in gold HIRAZOGAN (2)

95 **Yedo School**: Three Iron, round, one pierced with three cranes in the round, one pierced with SUSUKI grass and horses' bits, and one pierced with four wild geese flying, sides of the rim inlaid diaper pattern (3)

96 **Yedo School**: One SENTOKU Bronze, oval, lenticular with slight rim, on one side a whale in the sea, inlaid SHAKUDŌ, and on the other the tops of pine trees, *signed* IWAMOTO KONKWAN. **Otsuki School**: One SHIBUICHI, rounded oblong, slight rim, two horses on the Kwantō plain, with a snow-clad Fuji in the distance, inlaid, on one side, and the tops of pine trees inlaid SHAKUDŌ on the reverse, *signed* IKKOSAI ATSUOKI (2)

*** The last from the Hawkshaw collection, no. 2467.

97 **Otsuki School**: One Iron, round, mat surface, slightly irregular raised rim, an eel in bronze relief on one side and two fishes and weeds on the reverse; *signed* NATSUO (the Engraver of the Ōsaka Mint)

98 **Hirata School**: One SHAKUDŌ with gilt rim, rounded oblong, ISHIME ground, engraved with an oak branch on which is perched a hawk watching two small birds flying on one side, and a small bird and oak leaves on the reverse, in coloured Cloisonné; *signed* HIRATA HARUSHIGE

*** Hawkshaw collection, no. 2992.

See Illustration. Plate II.

99 **Hirata School**: One SHIBUICHI, oval, slight rim, engraved with a convolvulus plant, the flowers and leaves, a bird and butterflies in coloured Cloisonné enamel, *signed* CHOKUTOKI; and one NIGUROME, rounded square, the surface with Amida rays, Genji Monogatari KUSHITE signs in SHAKUDŌ and silver and aogi leaves in Cloisonné enamel

*** The last from the Hawkshaw collection, no. 3001.

100 **Hirata School**: One SHIBUICHI, rounded oblong, polished ground, with a mountain in ISHIME, on it SHAKUDŌ and gilt fungoids, and below, a pheasant in coloured Cloisonné enamel; in box (2)

101 **Mito School**: One SHAKUDŌ, oval, the rim with raised and sunk triangular design, pierced with a figure of Kwan Yu seated before a book, stroking his beard, inlaid silver and gold; *signed* HISANORI OF MITO, in box (2)

102 **Omori School**: One Bronze, oval, finely chased with a dragon in waves, studded with gilt points; one SENTOKU Bronze, oval, slight rim, a flight of bats over a calm sea beneath a partly hidden silver moon crossed by conventional clouds, inlaid, *signed* TEREMITSU and KAKIHAN

*** The last from the Hawkshaw collection, no. 2130.

103 **Yanagawa School**: One SHAKUDŌ, MOKKO, NANAKO ground, with autumn flowers and insects in relief, inlaid, *signed* SHUMMEI; one SHAKUDŌ, oval, two carp in the round, their heads fastened together with a spray of bamboo passing through the gills of each; the leaves inlaid gold, *signed* MORI TOKINOBU and KAKIHAN, in bag (3)

*** The last from the Hawkshaw collection, no. 2568.

104 **Nagasaki School**: One Iron, round, with design of pine and bamboo growing in a garden, with fence and door on one side and pine branches on the reverse, in gold HIRAZOGAN; the ryōhitsu filled in with SHAKUDŌ engraved as a design of crêpe

*** Hawkshaw collection, no. 1496.

105 **Ishiguro School**: One Iron, round, corded SHAKUDŌ rim, the surface chased in vertical lines with an irregular hole and two centipedes in relief in SHAKUDŌ and gold on one side, half of one insect on the reverse as crawling through the hole; *signed* 77 YEARS OLD YUROKUSAI, and gold seal AKABUME; and one SHAKUDO, small oval, NANAKO ground, polished rim, butterflies in relief inlaid, *signed* ISHIGURO MASATSUNE and KAKIHAN (2)

*** Hawkshaw collection, nos. 2686 and 2586.

106 **Higo School**: One Iron, circular, pierced with two men in a sailing boat, inlaid; one Iron, six lobed, pierced with orchids, *signed* KAMIYOSHI; and one Copper, oval, shaped as a Thread Winder with a curvilinear lozenge in the centre supporting the silver threads on one side, and loose threads engraved and inlaid on the reverse (3)

107 **Otsuki School**: One SHAKUDŌ, oval, dotted gilt rim, NANAKO ground, a silver crane descending from the sky to where SEIŌBO and her attendant are running, and a Chinese man following, in relief inlaid; on the reverse a sage and a boy attendant, also hastening along; *signed* NATSUO *and* KAKIHAN

108 **Yoshiro School**: One Iron, round, inlaid with leaves and tendrils in silver and brass on both sides; and one Iron, square, rounded corners, inlaid rim, inlaid key pattern in squares, and crane's feet and scroll border in brass on both sides (2)

109 **Inaba School**: One Iron, round, very thick, bamboo in relief on both sides; *signed* SURUGA OF INABA, and on the reverse CHASED BY YASUHARU OF INABA

*** Hawkshaw collection, no. 1326.

110 **Hirageya School**: One Iron, round, pierced with the story of Taishokwan Tamatori, the AMA bring the jewel to the surface of the sea, followed by the Dragon, and Tamatori in a boat waiting to receive it; inlaid

111 **Shōami School**: One Iron, rounded square, with the Story of Tamatori in cavo relievo on both sides, inlaid; one Iron, MOKKO, cruciform, damascened in fine foliated scrolls on both sides.—**Murakami School**: One Sentoku Bronze, oval, lenticular, polished and inlaid with waving rice stalks, a reaping hook and a basket; *gold seal* IKKA (3)

*** The last from the Hawkshaw collection, no. 2080.

112 **Mito School**: One Iron, round, slight rim, Shōki, armed with a sword, looking at the reflection of an ONI in a stream, the ONI climbing a tree overhanging the stream; on the reverse, hiding himself behind a hat, in low relief; *signed* TŌJOKEN SHŌYEI *and* KAKIHAN

113 **Sōten School**: One SHAKUDŌ, round, raised rim, with the subject of the Mongol Invasion in cavo relievo, inlaid, in two scenes on the two sides

114 **Gotō School**: One Iron, MOKKO, slight rim, a wild goose flying across a silver full moon in gilt clouds on one side, and gilt clouds on the reverse; one Iron, lozengular, the corners rounded, raised gilt rim, one side with SHIBUICHI ground, on which is the twisted branch of a blossoming cherry tree and petals falling, on the reverse, birds flying and cherry petals falling on a stream, in relief, inlaid; *signed* ISSENSAI HOMIN (2)

*** The last from the Hawkshaw collection, no. 2733.

115 **Nara School**: One Iron, oval, wood grain surface, men carrying out the MI-KOSHI, or Festival Car, at the Island of Miyajima, on one side, and on the reverse, the tops of junk masts, inlaid; *signed* KANGYOKUSAI RAKU MASATOSHI.—**Chōshu School**: One SHAKUDŌ, round, pierced and engraved with ICHŌ leaves; *gold seal* FUKU (2)

116 **Kaga School**: One Iron, round, a dragon in silver and copper, HIRAZOGAN, on one side, cherry blossoms on the reverse in silver; one Iron, round, inlaid on each side with SHAKUDŌ AOI leaves, and a border of wistaria flowers.—**Kaneiye School**: One Iron, MOKKO, inlaid with leaves and outlines on both sides; *signed* KANEIYE OF FUSHIMI, YAMASHIRO (3)

117 **Various**: One MOKUME, octagonal, polished copper surface, with a fine marbled pattern in black; *signed* MASAMITSU OF SAKUSHŪ: and one GURI, MOKKO, carved scroll design in fifteen layers of SHAKUDŌ and copper (2)

*** Hawkshaw collection, nos. 3081 and 3131.

118 **Namban**: One Iron, oval, with milled rim, pierced with fine scrolls, leaving a figure of Tekkai exhaling his spirit; one Iron, oval, dotted gilt rim, dragons in relief, inlaid cavo relievo and scrolled borders; and one Iron, rounded square, pierced with dragons and clouds, the rim pierced in rectangles through and outwards, gilt all over, Canton style (3)

119 **Modern**: One SHIBUICHI, shaped as a clam shell, flat on the reverse, hollowed out in front with a figure of the RYŪZU KWANNON standing on clouds and a dragon adoring, in relief, inlaid, the reverse engraved as the flakes of a shell; *signed* RYŌUN MURIYUKI *and gold seal, in box* (2)

See Illustration. Plate II.

120 **Shippō**: One Iron, round, turquoise ground, inlaid, with white plum blossoms on a spreading tree on both sides; and one Iron, round, with butterfly, Paulownia and four MON on one side, and on the reverse a SHISHI and conventional ornament in coloured Cloisonné (2)

121 **Various**: One Bronze, lacquered, rounded square, SHAKUDŌ rim, Paulownia leaves and flowers in gold above and below on both sides; one Wood, lozengular, rounded angles, covered with cherry lac, decorated with powdered TOGIDASHI in form of a tree peony; the SEPPA-DAI, incised HAKU "white" (2)

122 **Various**: One Iron, MOKKO, raised rim, the whole surface on each side inlaid RADEN, silver scrolls on rim; one Wood, MOKKO, brown lacquer surface, decorated with two MON in silver and gold on each side; and one TANTŌ guard, black lacquer, plain (3)

123 **Various**: One Iron, round, pierced with AOI leaves, stalks ITO-SUKASHI; *signed* TAKIHISA OF KOFU (Yedo); one Iron, round, mouse and plum blossom in relief, inlaid, and on the reverse a KAKEMONO; *signed* TOU; one Iron, MOKKO, shells in relief, inlaid on both sides; one Iron, MOKKO, snow covering leafage; and one Iron, MOKKO, very thin, pierced (5)

KOZUKA, Etc.

124 **Gotō School**: One SHAKUDŌ, Warriors opposed in two boats, *by* YŪJŌ, the Founder of the School; one SHAKUDŌ, NANAKO ground, an arrow case and arrows in relief, inlaid, *by* SŌJŌ the Second; both with blades, and certified by Mitsutomo, the tenth Gotō (2)

125 **Gotō School**: One SHAKUDŌ, a Cray Fish in SHAKUDŌ on a gold and black ICHIMATSU ground, *by* JŌSHIN, the Third; and one SHAKUDO, a Gold Fish lying on bamboo on a NANAKO ground, *by* TOKUJŌ, the Fifth; both with blades, the first certified by Mitsutomo the tenth, the last by Kōri, the twelfth Gotō (2)

126 **Gotō School**: One SHAKUDŌ, three Monkeys, one on the other's shoulders trying to reach persimmon on a bough, on a NANAKO ground, inlaid, *by* KŌJŌ, the Fourth, certified by Mitsutomo the tenth, gilt blade; and one SHAKUDŌ, Kaminari San and Fūten on clouds, inlaid, *by* KENJŌ, the Seventh, and certified by Teijō, the ninth Gotō; with blade (2)

127 **Gotō School**: One SHAKUDŌ, gilt rim and back, Warriors on horse and foot fighting on a NANAKO ground, inlaid, *signed* GOTŌ TEIJŌ, the Ninth; and one SHAKUDŌ, a folded Court Fan, inlaid, on a NANAKO ground, *unsigned*, *by* TSUJŌ the Eleventh, *signed on the butt by* KŌRI the Twelfth; both with blades (2)

128 **Gotō School**: One SHAKUDŌ, two Birds riding on the crests of waves, inlaid, *by* EIJŌ the Sixth, certified by Mitsumori the Fourteenth; and one SHAKUDŌ, a Tiger, inlaid, on a NANAKO ground, *signed* GOTŌ MITSUTAKA (Enjō), the thirteenth Gotō; both with blades (2)

129 **Gotō School**: One SHAKUDŌ, five Fish, inlaid, on a NANAKO ground, *signed* GOTŌ MITSUYOSHI (Shinjō) the Fifteenth; and one SHAKUDŌ, ISHIME ground, a long rolling wave and crescent moon inlaid, *signed* GOTŌ MITSUTERU (Hojō) the Sixteenth; both with blades (2)

130 **Gotō School**: One SHAKUDŌ, a Bow and a turnip-headed Arrow, inlaid, on a NANAKO ground, *signed* GOTŌ MITSUKATA; with blade, *by* TSUTSUI ETCHŪ NO KAMI; and one other, wood, engraved, *signed* TOKITSUGU; both with blades (2)

131 **Shippō**: One Copper, inlaid Cloisonné, with two insects and a melon; one SHIBUICHI, inlaid Cloisonné, with a red lotus and hanging leaf; and one SHAKUDŌ, with Cloisonné KIRI MON thrice, on a ground of raised scrolls and chrysanthemums

*** Hawkshaw collection, nos. 3063, 3057 and 3056.

132 **Various**: One SHIBUICHI, polished, one of the NI-Ō, in relief, inlaid, *signed* MASAYOSHI; one SHAKUDŌ, gilt rim and back, NANAKO ground, the Ancient Shrine of Sumiyoshi and a traveller approaching; and one Copper, inlaid with Six Poem Cards inscribed with Poems, *by the* ROK' KASEN, *signed* SHŌAMI MORIYO OF MATSUYAMA, IGO (3)

133 **Various**: One SHAKUDŌ, NANAKO ground, with three curling stalks of millet in gold, *signed* GINSHOTEI TOMEI and KAKIHAN; one SENTOKU, Bronze, CHIDORI clouds and moon, *signed* ARAI TOKINARI; and one SHIBUICHI, polished, an eel in high relief and water weeds, *signed* TERUTOKI (3)

134 **Various**: One Coppered Bronze, NANAKO ground, a Mantis beside a SAKÉ tub leaking, and crescent moon, inlaid relief, *sealed* MUNEMASA, and with a poem on the back; one SHIBUICHI, with an Ichimatsu pattern in silver and SHAKUDŌ HIRAZOGAN; and one SHIBUICHI, with sunk panel and Jizō Bosatsu standing on a dragon (3)

135 **Various**: One SHIBUICHI, polished, with a Monkey and a branch of persimmon in relief, inlaid gold, SHAKUDŌ and coral; one Copper, engraved with bamboo and inlaid, *signed* GOTŌ MITSUYASU; and one Silver, with a Group of Four Monkeys having a tug-of-war in relief, *signed* KA TOSHITSURA (3)

136 **Various**: One SHAKUDŌ, NANAKO ground, with a looped ornament and tassels, in relief, inlaid, *signed* SHUMMEI; one SHIBUICHI, with Street Performers at a Festival, in relief, inlaid, *signed* GANSHŌSHI NAGATSUNE; and one SHIBUICHI, with the Six Poets, engraved KATAKARI (3)

136A **Various**: One Iron, ISHIME ground, a Sparrow Catcher, in relief, inlaid; one SHIBUICHI, polished, four Sages discussing a block of jade under bamboo, a dragon engraved on the reverse, *signed* ITTEISAI YOSHINAO; one SHIBUICHI, NANAKO ground, a Mouse, Fern and GOHEI, in relief, inlaid, *signed* ISHIGURŌ TOMINSAI MASATSUNE (3)

137 **Various**: One Iron, a Foreigner and a dog, in relief, inlaid; one SHIBUICHI, Ebisu and Daikoku unrolling before Fukurokujiu, a scroll inscribed The Mountain of Long Life and Happiness, in relief, inlaid, *signed* NAOHARU; one Coppered Bronze, NANAKO ground, with inlaid Fuji-yama, *signed* KANATSUGI TOMONAGA (3)

138 **Various**: One SHIBUICHI, ISHIME ground, with a Cricket in relief, inlaid, and on the reverse a Hare in Bush Clover, engraved in KATAKIRI and KEBORI, *signed* 67 YEARS OLD KUNICHIKA; one SHIBUICHI, ISHIME ground, Butterflies and a Snail in relief, inlaid; one SHIBUICHI, two Fish swimming in a stream, in relief, inlaid, *signed* "DESIGNED BY SHOSENI" and "CARVED BY HOTTOTSU YANAGI TOMOSHI" (3)

139 **Various**: One Copper, NANAKO ground, a Wild Boar charging through grasses, in relief, inlaid, *signed* GOTŌ HŌKYŌ ICHIJŌ; one SHIBUICHI, two Bears and shrubbery, in relief, inlaid, *signed* OTSURYŪKEN MIBOKU (Hamano Shōzui in late life); and two Pairs of MENUKI, one as a male and female Aino, and the other as Dragons (6)

140 **Gotō School**: Three KŌGAI, SHAKUDŌ, all with NANAKO ground, one with a closed War Fan, *unsigned*; one by GOTŌ EIJŌ, certified by Mitsumori, the fourteenth Gotō, a Bird on a wave; and one, three Fishes, in relief, inlaid, *signed* GOTŌ MITSUYOSHI (Shinjō), the fifteenth (3)

141 **Various**: A framed baize Board, mounted with twenty KURIKATA of various designs; a FUCHI-KASHIRA, *signed* SHŌZUI; three Pairs of MENUKI; and an OJIME, in gilt NUNOME ZOGAN (29)

142 **A Ko-Bizen Katana**, finely polished blade, *signed* KANEHIRA, *Chōji period* 1104-1105; in plain wood case and silk bag (3)

143 **A Pair of Katana**, the longer with KOGAI and KOZUKA, *signed* BITCHU-NO-KAMI TACHIBANA YASUHIRO; the shorter with KOZUKA, *signed* YOKOYAMA KOZUKE-NO-TAIJO FUJIWARA SUKESADA, BIZEN, OSAFUNE NO JŪNIN, *and dated* 11TH DAY 2ND MONTH, *c.* 1661; both in lacquer scabbards decorated with stripes of green AOGAI, and in bags (9)

144 **A Wakizashi**, *signed* MUNEIYE, with SHAKUDŌ KOZUKA and mounts, in lacquer scabbard powdered with AOGAI ; in bag (4)

145 **A Short Matchlock**, octagonal barrel inlaid with dragons and clouds, the TOKUGAWA MON, and HYŪGA NO KAMI in gold, black lacquer stock with TOKUGAWA MON, 2 *ft.* 4 *in. long*

146 **A Long Matchlock**, circular barrel, inlaid with a dragon, clouds and waves, black lacquer stock decorated with fern scrolls and engraved brass mounts, at the butt end a figure of Nittan no Shiro riding on a boar ; 4 *ft.* 4½ *in. long*

147 **A Presentation Case of Two** SAME or grips for Swords, made from the skins of rays, decorated with brocade ; inside the box is an inscription saying they were bought in Yedo in 1846 (3)

148 **A Suit of Armour**, consisting of a KABUTO or helmet, of quilted iron, with brass KAWAGATA and copper TOKUGAWA MON, and MON of the Wakizaka family of Iida, Shinano ; iron MEMBŌ or half-mask, with YODARE-KAKE or gorget attached ; the DŌ or corset, with two SODE or shoulder guards attached ; KUSAZURI or skirt, HAIDATE or thigh pieces, SUNE-ATE or shin pieces, and KOTE or arm pieces with TEKKO or hand coverings attached (13)

149 **Five Japanese Helmets**, of various styles, in lacquer (5)

150 **A very fine Arrow Head**, ogival shape, pierced and chased with a dragon ; *signed* UMETADA ; in wood sheath (2)

150A **Kura** : The wooden frame of a Saddle, black lacquered and covered with RADEN, and with gold MON of the Bizen family

SECOND DAY'S SALE.

INRŌ AND INZAI-IRE.

LOT

151 **Five Cases**, black TAKAMAKIYE, Kōsagi the wood cutter at the Yōrō Waterfall and a KUGE with his attendants on the other side of the stream, in NASHIJI and KINJI; *signed* KAJIKAWA

152 **Five Cases**, black TAKAMAKIYE, with one of the Niō of the Nan-Dai-Mon of the Todaiji at Nara in red relief on one side, and a man crawling through one of the pillars of the temple to secure merit, on the other, in NASHIJI and HIRAME; *signed* NAGAHIDE, Kajikawa School

See Illustration. Plate III.

153 **Four Cases**, black TOGIDASHI, with a great Chinese junk in which Hakuraku is putting out to sea in quest of the perfect horse, in relief of red, yellow and gold, inset with mother-o'-pearl and turquoises; *signed* BOKWANSHI RITSUO, KINSEI, "*respectfully made it*"

See Illustration. Plate III.

154 **Four Cases**, black TOGIDASHI, encrusted with cherry blossoms and fallen buds in mother-o'-pearl

155 **Four Cases**, gold, a KUGE poling a boat along beside pine covered islands, the trees in mother-o'-pearl, the islands in lead and HIRAME, the boat in KINJI; with gold and silver Kagamibuta; in bag and case (3)

156 **Four Cases**, black TOGIDASHI, the ground covered with swirling water over which are aquatic plants in relief on one side in red, and on the other red flowers and green leaves; *signed* KAJIKAWA

157 **Three Cases**, black TOGIDASHI, with peony blossoms in KINJI and leaves in mother-o'-pearl and HIRAME

158 **Three Cases**, black with AOGAI crane and young in a nest on a tree on one side, and MINOGAME rocks and bamboo on the other, surrounded by a border of RAIDEN.—**Four Cases**, black TOGIDASHI, inlaid with a figure and hut in AOGAI (2)

159 **Four Cases**, tortoiseshell lacquer TOGIDASHI, with the ghost of Kasane beside a SHOKUDAI in red.—**Two Cases**, polished wood with Ichō leaves and burrs in gold and insects in mother-o'-pearl, *signed* TŌSHŪ; ivory OJIME, *signed* TŌHACHI, and wood netsuke (2)

160 **Two Cases**, shark's skin polished, on one side a gold rat and shells, on the other the rat in the grip of a clam; *17th cent.*—**Two Cases**, circular, one side red, the other silver oxydised, with black crows in low relief, both with bronze OJIME (2)

161 **Five Cases**, narrow form, red lacquer, rabbits with very long ears in mother-o'-pearl in Kōrin style, *17th cent.*—**Three Cases**, very broad form as carried by wrestlers, red lacquer, with MON of the Inagaki family of Shinano on each side; stone OJIME (2)

162 **Two Cases**, brown lacquer, imitating a leather pouch with a jade KANAMONO on the flap.—**Three Cases**, wood, carved as a complete tortoise, *signed* HIDARI (left handed) ISSAN, with OJIME, tortoise shaped, *signed* MASANAO, and similar pottery Netsuke lacquered, *sealed* YEIRAKU (2)

163 **Three Cases**, iron, on one side Kojima Takanori standing, brush and inkstone in hand, under a shower of cherry blossoms, and on the other side the cherry tree on which he is going to write his cryptic message to Go Daigo Tenno, inlaid silver, gold and SHAKUDŌ, Hamano School; and iron MANJU shaped Netsuke, NAMBAN style

See Illustration. Plate III.

164 **Four Cases**, quadrangular, polished light wood with black cryptomerias and cuckoo before a silver moon.—**Inzai-ire**, polished wood with side slide and three drawers, peonies and other flowers in TAKAMAKIYE.—**A Charm Box**, plain wood with iris inlaid in mother-o'-pearl, leaves and insects in lacquer, and bridge in lead, shaped as an INRO, with a pierced wood lining (3)

165 **Inzai-ire**, circular, hinged cover, ivory sides, wood top and bottom, the top lacquered with grasses and inlaid with flowers, the bottom with engraved inscription: KIKKU ZENRAN NO SETSU, "On the occasion of going to see the Chrysanthemums," *sealed* TŌGIO; jade OJIME; celadon seal inside (2)

166 **Inzai-ire**, cylindrical, shaped as the Bridle post of the Bridge at Uji near Kyōto, with fire-flies on the water of the river, and gold inscription: SUIMEN YA-KYŌ HIKARU, "The Night Amusement of seeing the glitter on the face of the water"

167 **Fukin-ire**, for holding the linen towel used in the Tea Ceremony, INRO form as of four cases, but with only one opening, brown lacquer with mother-o'-pearl TORII on one side and cryptomerias in red on the other; *late 17th century*; *rare*

See Illustration. Plate III.

168 **Fukin-ire**, another, oval section, bamboo polished and fire-engraved with two Chinese literary men admiring the branches of a pine tree; *c.* 1800

LACQUER.

169 **Kwashiki**, square, on four feet, dull tea-green WANCHU ground with a mantis on the leaf of a bean bearing plant attacking one of the hanging beans in coloured low relief ; *signed* ZESHIN, *and sealed* ; in crêpe bag (3)

170 **Kwashiki**, in two tiers, shaped as a GUMBAI or officer's fan, black TOGIDASHI with a bird hovering over cherry-blossom in AOGAI on the lid and fir cones in AOGAI on the sides ; NASHIJI inside (3)

171 **Kōgo** : A Perfume or Incense Box for the Tea Ceremony, the outside made from an orange skin, lacquered, black lacquer inside ; with Certificate by R. Kohitsu in box (4)

172 **A small Box**, rectangular, of solid Guri lac, the lid showing layers of red, yellow, green, and black ; very fine ; in box (3)

173 **Kōgo**, in three tiers, shaped as the Bell of Dōjōji, silver and gold, with silver studs ; NASHIJI inside (4)

174 **Kōgo**, shaped as a BIWA, black TOGIDASHI, inlaid mother-o'-pearl with reflections of half and full moon on water ; and a fan-leaf shaped Box imitating Lizard Skin (4)

175 **Natsume**, black polished lacquer, decorated with almost imperceptible cherry-blossoms, YOZAKURA, "Night Cherry," on lid and sides ; *signed* HŌSUNAN SHICHI SEISHI TOKUGEN SOTETSU TSUKURU, "Made by Tokugen Sotetsu, of the seventh generation of Hōsunan" ; in bag (3)

176 **Cha-ire**, in imitation of Seto Ware with a running splash down the cylindrical sides, *signed* ZESHIN ; turned wood Cover, in silk bag, in box (4)

*** Exhibited at the Loan Exhibition of Japanese Art, 1915.

See Illustration. Plate III.

177 **Chawan**, cylindrical, made of solid lacquer in imitation of Raku pottery, with a running dark glaze, with a KAKIHAN in red on the side

178 **Sumitsubo** : A Carpenter's Ink Pot for marking lines, shaped as quadrangular well and a War Helmet with neck piece spread out, black lacquer touched with red

179 **A Miniature Ryōgake** or Travelling Clothes Chest for the Girls' Festival, black TOGIDASHI with DAIMYO fern scrolls and MON of the Saga of Inaba repeated in gold, engraved gilt bronze corner pieces (2)

180 **A Miniature Nagamochi** for the Girls' Festival, HIRAMAKIYE NASHIJI ground with chrysanthemums in a fenced garden in silver and KINJI, on six feet, with engraved gilt bronze mounts ; a fine old piece, in box (3)

See Illustration. Plate III.

181 **A Makimono-bako**, black TOGIDASHI, on the lid Chōryō in the river holding up the shoe dropped by Kōsekikō on horseback on the bridge, in silver and gold HIRAMAKIYE; NASHIJI inside; in bag in box (4)

182 **Kushi**: Two, brown HIRAMAKIYE, one with herons under a willow on one side and a heron flying on the reverse; and one with Chidori flying above waves and Fuji in the distance on one side, and a strip of Ama no Hasidate on the other, silvered rim (2)

183 **Kushi**: One long Comb, ivory, pierced in floral design, the scrolls and leaves outlined in gilt

184 **Kushi**: One black TOGIDASHI with red and gilt Momiji leaves; and one tortoiseshell with gold KIRI direct and reversed on a ground of partly key-pattern and partly diaper in gold (2)

185 **Kushi**: One HIRAMAKIYE, a low seat of chequered pattern in a garden of chrysanthemums on both sides; and one crescent-shaped, a crane flying in relief, on a gold ground (2)

186 **Sakazuki**: Three, red, one with gold Cuckoo and Crescent Moon of inlaid glass, letting the light through; one with gold concentric circles, *signed* SHUNSHO; and one with gilt Hōhō bird, in Chinkin style (3)

187 **Sakazuki**: Three, red, one with view of Fuji from the balcony of a house on New Year's Morning with a KUI-TSUMI in the foreground; one with the Ryōgoku Bridge and Sumida River from the Asakusa side, *signed* GYOKUSAI KORIN; and one with Fuji from Ama no Hashidate, where horses are being trained, *signed* FUKUJUSAI

188 **Sakazuki**: Four, red, one with a Cormorant on a post in a river, Fuji in the distance, *signed* JUKENSAI; one with waves rolling in on to rocks, *signed* KAJIKAWA; one with an open court-fan and peonies, in KINJI and brown lac, *signed* KAJIKAWA; and one with view of Futami ga Ura at sunrise on New Year's Morning

189 **Sakazuki**: Four, red, one with Hotei working a marionette Sambaso dancer, *signed* SOKURINSAI; one, a Falcon on a pine branch; one, Poultry and bamboo; and one a Crane flying, and plum-blossom (4)

190 **Suzuri-bako**, TAKAMAKIYE with chrysanthemums growing out of rocks in a garden, on a ground of NASHIJI and HIRAME on the lid, inside the lid, a cherry-tree overhanging a stream with small pines on its near bank and KINJI flowers, the bottom of inside similar; fitted; silver MIZUIRE, shaped as two cherry-flowers direct and reversed; in box (6)

*** This was brought from Japan by a French Marine, named Chalome, in Commodore Perry's expedition, in 1854.

191 **Suzuri-bako,** TAKAMAKIYE, on the outside of the lid Kenjiu the herdsman leading an ox beside the River of Heaven, and on the inside Shokujo the weaver at the loom in clouds, both on a NASHIJI ground; the bottom of the inside, small plants and NASHIJI; five fittings, the MIZUIRE bean shaped bronze; in box; 17*th cent.* (8)

See Illustration. Plate III.

192 **Suzuri-bako,** TAKAMAKIYE, two cranes on the lid, flanked by bamboo, inlaid with green nacreous shell, on a NASHIJI ground, inside the lid chrysanthemum flowers and maple leaves floating on a swirling stream; on the trays AOI leaves and berries; four fittings, the MIZUIRE bronze, shaped as a sun-burst above waves; in box; 17*th cent.* (7)

193 **Suzuri-bako,** Persimmon wood polished, with Ichō tree and fruit, maple, chrysanthemums and pines growing by rocks in gold, silver and HIRAME on the outside of the lid, inside a land and seascape, with mountains in the distance; silver rims; three fittings, the MIZUIRE silver, in oval kettle form; in box; 18*th cent.* (6)

194 **Suzuri-bako,** brown HIRAMAKIYE, on the lid a dragon in clouds, and a tiger springing at it from a chequered ground in dull gold, KINJI and RADEN on a minute NASHIJI ground; inside the lid two tortoises, a swirl of water and RADEN interlaced strap-work, similar design on one of the trays; four fittings, the SUZURI shaped, the MIZUIRE five-lobed bronze; in box; 17*th cent.* (7)

195 **Suzuri-bako,** brown TOGIDASHI, NASHIJI ground, with two quails in low relief on a ground of low ferns on the lid, and landscape in Chinese style inside, NASHIJI ground; metal rims; four fittings, the MIZUIRE silvered copper, of foliated design; in box; 18*th cent.* (7)

196 **Suzuri-bako** of the Ashikaga Period, RADEN ground, with Kaminari San in clouds beating his drums in NASHIJI, and dull gold low relief on the lid; inside lid a peasant crossing a DOBASHI in a gale which sways a willow on the bank of a stream above the moored boats below, on a black ground; black inside; three fittings, the MIZUIRE bronze, shaped as a thatched cottage; in box; *see note at back of inkstone*; 16*th cent.* (6)

See Illustration. Plate III.

197 **Suzuri-bako,** HIRAME-NASHIJI ground, with pelicans preening their feathers on rocks by a rolling sea in TAKAMAKIYE on the lid, inside lid a flight of sparrows over fields of waving rice, divided by banks; similar designs on the bottom and partition; three fittings, the MIZUIRE SHAKUDŌ, oval, with chrysanthemums in low relief on a NANAKO ground; in box; 18*th cent.* (6)

198 **Suzuri-bako**, black TOGIDASHI, with landscape and temple grounds by the edge of a lake on the lid, and inside lid a hilly scene beside a rolling sea on a NASHIJI ground ; fitted with two trays ; Kajikawa School ; in box (5)

199 **Suzuri-bako**, polished wood, shaped as a fan, with revolving lid, encrusted with coloured lacquer plants and ivory flowers ; three fittings, the MIZUIRE circular metal (4)

200 **Kwashiki**, black TOGIDASHI, decorated with wood grain and repeated MON of the Matsudaira family in flat gold and outline ; fitted with a tray ; inside NASHIJI (3)

201 **Kwashiki**, black TOGIDASHI, in two tiers, quadrangular, decorated with open fans bearing floral designs, clouded NASHIJI inside ; in bag (4)

202 **Bundai**, a low Writing Table, TAKAMAKIYE, with chrysanthemums growing out of rocks in a garden, on a ground of NASHIJI and HIRAME, engraved SHAKUDŌ mounts ; in box (2)

*** *En suite* with no. 190.

203 **Bon**, a Tray, gold lacquer, with OSHIDORI in a stream, birds flying and perched on a peach tree growing beside peonies and chrysanthemums ; in box (2)

*** See history attached.

204 **A Lacquer and Leather Box**, in two compartments, the outside of the sides and lid with cranes flying over reedy water amid golden clouds ; in box (2)

205 **A Four-tier Box**, square, black lacquer, alternate red and gold fluting on the sides and lid, and RADEN in small and large pieces ; in box (6)

206 **Tebako**, a Box for Toilet Articles, black TOGIDASHI, decorated with pines and plum blossom, and repeated MON of the Honda family of Mutsu, fitted with a tray of similar ornament, clouded NASHIJI inside ; in box (4)

207 **A Shishuban**, "Four Games," a lacquer board marked in squares, each with a hole, and fitted with two drawers, in which are the various things employed in the game KODŌ KISOI UMA, "The Incense Ceremony in the game of the Horse Race," consisting of two horses and riders, a stand with ten flowering trees, a stand with ten arrows, and a maple tree, ten gold and ten silver tassels, and two road boards for the race course ; in box ; GENROKU *period*, *c.* 1690 (51)

208 **Tebako**, TAKAMAKIYE, with the SHŌCHIKUBAI motive, pine, bamboo and plum in silver and gold on a NASHIJI ground, fitted with a tray ; NASHIJI inside ; in box (4)

*** This box was presented by the Mikado to an American dancer named Abbey. See letter enclosed.

209 **Jubako**, square, black lacquer, with old Chinese design of vine leaves and grapes and Chinese figures between in AOGAI on a RADEN ground ; insides RADEN ; in bag (5)

210 **Tebako**, quadrangular, polished KIRI wood with sprays of YAMABUKI in gold lac on lid and sides and of other plants on the ends; plain insides in two tiers (3)

210A **Tsubo** and Cover in KIMMA lac, red ground with black border round the shoulders, on the sides and cover shaped raised panels of gilt basket work, and dragons between in a style representing a printed engraving, $8\frac{1}{2}$ *in. high* ; in box ; *c.* 1700 (3)

211 **Kwashiki**, oblong, black TOGIDASHI, with AOGAI floral sprays and conventional ornament on lid and sides, fitted with a tray similarly decorated ; in box (4)

212 **Jikirō** in four tiers, cylindrical, black TOGIDASHI with RADEN in diaper design on the sides and in scrolls on the lid ; black insides ; in box (6)

213 **Komebitsu**, an early circular Rice Box, black TOGIDASHI, with design of three children catching insects in coloured lacquer, the insects in AOGAI, on a very thinly sprinkled NASHIJI ground ; red inside ; 17*th cent.* (2)

214 **Shirutsugi**, a "Soup Kettle," iron, hemispherical, on three feet, the lid wood, HIRAMAKIYE, with design of chrysanthemum flowers floating on a stream, on a NASHIJI ground ; black inside ; in box (3)

215 **Mokugyo**, a Priest's Gong, red lacquer with black and gilt handle ; *signed* GYOKURIN *and with seal*

216 **A Tsugaru Nuri Service** of six Cups and Saucers and a Tray, carved wood in imitation of plaited bamboo work lacquered in black and red, with four imitation pierced Tsubas on the tray ; and a red lacquer **Yutō** or Hot-water Pot, Cover and Spout Cover (16)

217 **O Zenenkyo**, "Honourable long distance Eye Mirror": A Telescope, red lacquer case with four inner tubes, black lacquered leather tooled in gilt ; *signed* IWAHASHI on the tube ; in box, with maker's label "MADE BY IWAHASHI ZENBEI, OFFICIAL MIRROR MAKER KAIZUKA [province of] IZUMI (7)

218 **A Clock**, in a cherry lacquered Scabbard as a sword with the usual mounts ; in silk bag (4)

219 **Tori-Kago**, a square Bird Cage, black TOGIDASHI, with gold scrolls and autumn flowers, tortoiseshell bars, string roof, Canton enamel food pan ; on square stand with four feet (3)

220 **Tsuzumi** black TOGIDASHI, with open gold fans on the centre stem ; and a black lacquer **Cup** shaped as a Shishi head, gilt inside (2)

221 **A Toilet Set**: a large four-handled Bowl, and a Water Pot and Cover, black TOGIDASHI, with fern scrolls and MON of the Mori family and another MON; *lid repaired* (3)

222 **A Kakemono Box**, black TOGIDASHI, with repeated MON in gold; and an oblong Stand, with a MINOGAME and waves (2)

223 **Five Stands**, two lozenge-shaped, a SAMBO, and two small SAMBO shaped, black TOGIDASHI, with scrolls and Tokugawa MON (5)

224 **A Lacquer Dragon-Headed Staff** and eleven gilt lotus-flower ornaments from a temple (12)

225 **A Lacquer Panel**, white and purple iris in a pool on a black ground, by MURAKAMI KICHIBEI; 3 *ft.* 1 *in. high by* 2 *ft.* 6 *in. wide*; *framed*

FANS.

226 **Akome Ōgi**; a Lady's Court Fan of the 18th century, consisting of 36 inner blades, lacquered and painted with long-life emblems, and with long coloured silk cords on the outer blades

227 **Gunsen**: an Iron War Fan, inlaid with silver Paulownia and fine scrolls, with red lacquered sun on one side of the leaf and half-moon on the other; and an imitation Fan (2)

228 **A Folding Bamboo Fan**, paper leaf with a drawing of a water-plant by SESSAI OF OMI; and another, with drawing of autumn flowers and insects on a gold ground with Tokugawa MON repeated (2)

METAL WORK.

229 **An Okimono**, bronze, shaped as a long melon with leaves at one end, and a rat upon it, the upper half a cover for a sort of dish (2)

230 **Hana-ike**, bronze, a globular Flower Vase on three feet, with very wide flat rim, the top revolving, a band of relief ornament round the centre (2)

231 **A Shachi**, a bronze Grampus with upraised tail, on a square base of rock surrounded by upcurling waves (2)

232 **A Bronze Candlestick**, pierced stem of foliated design, pricket top; and another, with circular tray base in Cloisonné enamel (2)

232A **A Bronze Folding Candlestick**; a bronze Watering Pot for a pot garden; and an Iron MANJU shaped Box, with a falcon on a perch on the lid, *signed* TAKACHIKA (4)

233 **A Mantis**, bronze, the wings forming the cover of a KŌRO, and a Quail forming a KŌRO, *signed* KAME, *a female artist* (4)

234 **Chōchin**, a bronze cylindrical Lantern, with sides pierced as a dragon and clouds, TOKUGAWA MON on top and base

235 **A Goose,** bronze, with back feathers forming the cover of a KŌRO, one foot detached (3)

236 **A large Bronze Vase,** shaped as a Nelumbian leaf upturned on a base of roots and buds, *broken off the base ; four pieces* (4)

237 **A Green Bronze** Kettle and Cover, the sides engraved with a pair of deer and a suggestion of hills ; and a coppered bronze Water Pot and Cover, with wood-grain pattern, both sealed and both with silvered insides (4)

238 **Four Yatate,** or portable ink and brush pots, bronze, one shaped as a gourd, one with compass on the lid, one with enamelled flowers, and one as a bamboo stem and fruit ; *signed* SUKEYUKI (4)

238A **A Yatate,** shaped as a gold coin, in silk bag ; a small bronze Wall Vase, with lotus leaves in relief round the front ; and a MIZU-IRE, tea pot shape, with inscription in relief, on one side : "On a cold night comes a visitor who makes tea," and on the other : "As the fire grows red the CHOKUSŌTŌ (name of a kind of sake) gets hot" (4)

238B **Four Mizu-ire,** bronze, shaped as a helmet ; a Vase, with central stopper ; an oblong Box, on four feet ; and a circular Cushion (5)

238C **Four Mizu-ire,** three in Cloisonné enamel, and one in red bronze (4)

238D **A Mizu-ire,** shaped as a Country Cottage, *signed* WADŌ ; another, as a Hare ; and **A Koro,** shaped as a Bridge over a stream, with Ono no Tofu standing on it looking down at a frog below ; *signed* NAKAO (4)

239 **A Shibuichi Mizu-ire,** shaped as a flattened tube, with engraved Hotei and a child looking at the moon, *signed* KIKUGAWA ; a MIZU-IRE of carved nut ; a Bronze Seal ; and a Spy-glass, brass, shaped as a TSUZUMI (4)

240 **An Antique Bronze Cover,** probably for a cylindrical Jar, inscribed JITŌ-TENNŌ MIZUKARA HOZU KOREO, "Contributed by the Empress Jitō herself" (she reigned 687-696) ; *in box* (2)

241 **Charm Bells,** eighteen bronze and gilt brass bells for Horses, two for Hawks, and eight for Children (28)

242 **A Bronze Tray** with a landscape, Fuji, from near Ukishima, seen in the central distance through the arch of a bridge over which porters are passing, while below are three bridges over reedy marshes, and a stream with a number of peasants variously employed, in low relief, inlaid ; *signed* ITTOSAI KANEYASU MASATOSHI

243 **Torimochi-ire,** a zinc and brass bird-lime case of two cylinders joined together, each bearing a different MON in relief, with side cords OJIME and netsuke, for suspension

244 **Teppatsu**, an iron Begging Bowl, hammered from one piece, as used by priests of the Zen Sect

245 **Hana-ike**, iron, globular, with carp swimming, in low relief, copper liner; *signed* YOSHITAME (2)

246 **Kama**, iron Kettle, bulbous shape, with inlaid design of the MAKU surrounding a HANA-NO-EN, or nobles' flower party at the cherry blossom festival, bronze cover; *signed* HŌJUDŌ (2)

247 **Kama**, iron, cylindrical shape, covered with raised dots, red splashed bronze cover with a gold smear at one side (2)

247A **Chōshi**, iron, cylindrical, with cover, key pattern round rim and cover, and characters for Long Life and Happiness on the sides in cavo relievo (2)

*** Exhibited at the Burlington Fine Arts Club, 1894.

247B **A Tortoise**, iron, articulated; *signed* MUNEYOSHI (*Myōchin*), *17th cent.*

248 **Two Bears at Play**, an iron ornamental group; *signed* MUNEYOSHI; and a representation in iron of Kōshohei's magical turning of stones into goats (2)

POTTERY AND PORCELAIN.

249 **Hirado**: A white Cock and Hen of the old ware; *signed* KOMARU (*a female potter*); and MITSU NO UCHI, "One of three," on the Cock (2)

250 **Hirado**: Gama Sennin, seated holding up a Toad; and a KORŌ shaped as a KAMURI, or Court Hat, the cover pierced in net work; both white touched with blue (3)

251 **Ao Bizen**: Monju Bosatsu, the God of Wisdom, seated on a lion, hands resting on the hilt of a sword, in a greenish blue pottery; 7 *in. high*

252 **Ao Kutani**: A Vase, cylindrical, decorated with a landscape after MORIKAGE (KANŌ), with green bands and black ammonite scrolls at top and base; 12 *in. high*

253 **Nabeshima**: A Dish and Cover, shaped as a Fish, SAGI outside, inside blue and white tortoises (2)

254 **Imari**: A circular Dish, with roped blue rim, and two blue fish in the centre; 12½ *in. diam.*

255 **Imari**: A Bowl and Cover, painted with a Dutch ship on a white ground, and a group of Dutch officers on a red ground on both bowl and cover (2)

256 **Imari**: A small fluted Bowl, chrysanthemoid shape, decorated in red and green; and a cylindrical KORŌ, with pierced metal cover, marked TAKARA, "A Treasure" (8)

257 **Imari**: An early fluted Dish, chrysanthemoid shape, painted with a boy carrying a gourd filled with flowers; a dog and small birds; real KAKIEMON of *c.* 1620; 5½ *in. diam., in box* (2)

258 **Kyōto**: An Awata Vase, the front side painted with a river scene of nobles on a pleasure excursion, in a panel, surrounded by fine hexagonal piercing, the remaining portions being filled with racemes of weeping cherry in gilt; *sealed* KINKOZAN; 7¼ *in. high*

259 **Kyōto**: An Awata Jar and Cover, double sides, the outer one pierced with lozenges in circles, and design in red, blue and green enamel colours and gilding; *sealed* KINKOZAN; 7¼ *in. high* (2)

260 **Kyōto**: An Awata Saké Kettle and Cover, with floral design in a contracted glaze in blue, yellow and green; *impressed mark* TAIZAN (2)

261 **Kyōto**: A pottery Bowl, with red and green decoration inside and outside; 6 *in. diam., early ware*

262 **Kenzan Ware**: An Incense Box, compressed circular, decorated with a gilt sun and cranes flying across, on a dark ground; *signed* KENZAN; *in box* (3)

263 **A Raku Chawan**, red ware, covered with a yellow glaze, and a crackled white glaze on the outside, 4¾ *in. diam.*; with relief RAKU Seal; on carved wood stand (2)

264 **A Ninsei Chawan**, grey ware, outside gilt, and painted with a large number of Sages, inside crackled and gilt sign for long life, on a slight foot with a nick in it, *sealed* Ninsei; on carved wood stand; and a similar Cup, inscribed FUJUN OKU "Rich and Happy House" (3)

265 **A Bekkō Satsuma Chawan**, brown stone ware, with a cream glaze, covered with a thick tortoiseshell glaze which tints the rims, on a slight foot with impressed moulding; on carved wood stand (2)

266 **An Early Satsuma Chawan**, cream coloured ware, with a pale crackled glaze, the sides slightly fluted, and with dark grey marks round the lower part, possibly Japanese characters

267 **An Early Satsuma Vase**, cream coloured ware, with a fine pale glaze and fish-roe crackle, globular body and expanding square neck and rim, 6 *in. high*; on wood stand (2)

268 **A Satsuma Chawan**, decorated with diaper pattern and flowers, in colours and gilding, 4½ *in. diam.*; and another, smaller, 3½ *in. diam.*, with very slight floral decoration (2)

*** The last exhibited at the Fine Arts Society, 1888.

269 **An Awata Chawan**, cream coloured ware with ivory glaze, decorated in Ninsei style, with a border inside and New Year decorations outside; *sealed* HŌZAN

270 **A Ko-Shigaraki Tane-tsubo**, or Jar for steeping rice, grey stone ware, covered with a thin grey glaze, over which white and green glazes are trickled; lacquered wood cover, $5\frac{1}{4}$ *in. high* (2)

271 **An Oribe Dish**, concave fan-shape, stone ware, covered with a thick pale crackled glaze, and patches of blue at the handle side and green opposite, 8 *in. diam.*; and a shell-shaped Dish, of similar character, $9\frac{1}{2}$ *in. by* $10\frac{1}{4}$ *in.*; in a silk bag . (3)

272 **An Izumo Bowl**, yellow glazed, the flattened rim shaped and outlined with black, floral decoration inside and outside; *impressed seal* JAKUZAN OF IZUMO, $6\frac{3}{4}$ *in. diam.*; and a **Kiyomizu Bowl**, crackled glaze and floral design in enamel colours, $6\frac{1}{8}$ *in. diam.* (2)

273 **A Ko-Seto Vase**, tapering Jar-shape, with short broad neck, red stone ware, with a light grey crackled glaze, and *impressed seal* DENKŌ, $7\frac{3}{4}$ *in. high*

274 **An Awata Mizuire**, shaped as a part of a tree trunk, with figures of Kajiwara Kagetoki finding Yoritomo hiding and birds flying out, *signed* HŌZAN, $2\frac{1}{2}$ *in. high*; and a **Hirado Owl** shaped wall Vase, $7\frac{1}{2}$ *in. high*, on a block of wood as part of a tree (3)

275 **A Tamba Cha-ire**, stone ware, covered with a brown glaze, splashed with a darker colour, $3\frac{1}{4}$ *in. high*; ivory cover, in a silk bag; and a **Tamba Dish**, circular, with waved rim, brown stone ware, with flambé glaze, $9\frac{1}{4}$ *in. diam.*; in box (5)

276 **An Awata Jar** and Cover and a Dish, with cross-bar handle, both lacquered red and with gilt decoration . (3)

277 **A Kaga Dish**, a **Kyōto** Saké Kettle, with lacquered Cover; a **Kyōto** square Vase, ivory glaze, decorated with bamboo; and a **Banko** square Basket, of plaited pottery (5)

278 **A Pair of Imari Bowls**, blue and white insides, the outsides covered in Cloisonné enamel, $6\frac{1}{2}$ *in. diam.* (2)

279 **Nabeshima**: Ten saucer-shaped Dishes, painted with Views of the Stations of the Tōkaidō, in blue and white, 6 *in. diam.*, some from designs by Hokusai (10)

280 **An Imari Plate**, decoration in red, blue and gilt; and five others, with a garden trellis and flowers in enamel colours; and a Kyōto Plate, with children at play (7)

281 **Four Plates**, blue and white, with Chinese Landscapes; and two Cups and Saucers, with dragons and flowers on a gilt ground, turquoise insides (8)

MISCELLANEOUS JAPANESE OBJECTS.

282 **A Kemari or Football**, white leather, in a polished wood box, with lacquered rounded rims, and persimmon wood stand (3)

283 **Two Kemari**, leather, each parti-coloured, on a double stand, in a lacquer box (3)

284 **Printed Leather Work**: A Lacquer Box, containing a set of tools, saw, chisel, knife, mallet and block, with gold floral design on the black lacquer handles for engraving the wood blocks; four wood Blocks, cut with designs; three Brushes for Printing; and seven Examples of the printed leather (21)

285 **Hyakunin Isshu Uta Garuta**, "The Song Game of the Hundred Poets." A Card Game composed of 100 cards, painted with portraits of the Hundred Poets and the first words of their poems selected, and 100 cards bearing the remaining words of the poems; in wood box (201)

286 **Ebira**, a Stand for eight arrows, and a horn Bow for indoor archery games, the base of the stand in gilded leather work (10)

287 **Ebira**, a sliding Box Stand for seven arrows, and a jointed wood Bow in four sections; and another Bow in four sections in a lacquered tube (18)

288 **A Game Box**, polished wood, square, in two tiers, each divided into thirty, the lid inlaid with coloured pearl, ivory and tortoise-shell in a design of cranes among flowers (3)

289 **An Astronomical Clock**, in a wood box (2)

290 **A Portable Clock**, in quadrangular brass case, with cord and lacquered wood Netsuke attached

291 **Tobako-ire**: Three, one polished teak wood with MANJU Netsuke of the same material, iron gourd mounts and chain, *signed* KŌZAN; one in gilt leather with wood cone-shaped Netsuke and wood chain; and one in gilt leather with metal Netsuke and chain, leather Pipe Case and metal Pipe (4)

292 **Tobako-ire**: One gold brocade woven with Women of Japan: Women of Shima Kuni, Women of Erami Koku, *i.e.* Chosen Wives, and a New Flower (of the Yoshiwara); one blue brocade, Puppies; one lacquered brown leather with Pipe Case and Pipe; one gilt lacquered leather with horn Pipe Case, Netsuke and Ojime; and one embroidered cut velvet Wallet (6)

293 **Kiseru**, Pipes: One iron cylindrical with brass stem; one Cloisonné enamel; one metal and bamboo in carved and pierced horn case; and one Chinese style bamboo and ivory (5)

294 **Hikite**, Finger Catches for Doors: A pair, square gilt bronze, SHAKUDŌ and Cloisonné; a pair, cruciform champlevé enamel, bronze pierced; one shaped as a pair of Fish; one SHAKUDŌ, circular; and one SHAKUDŌ shaped as a flying Hawk (7)

295 **Tobako-bon**, polished wood, fitted with seven drawers, copper mounts, HI-IRE and Cover, two bamboo Tubes, and an iron damascened Pipe (12)

296 **A Shō**, a Wind Instrument of seventeen pipes, lacquered base, fir branches in gold on a NASHIJI ground; and a **Hichiriki**, a bamboo Flageolet used by Buddhist Priests from the Nanzenji at Kyōto; in box (3)

297 **A small eight-fold Screen**, painted with birds and flowers on a sprinkled gold ground, 24½ *in. high*

298 **A small six-fold Screen**, painted with a Weeping Cherry-tree in full blossom on a gold ground; *signed* TANGENSAI, 16½ *in. high*

299 **Kammuri**, Nobles' Caps: A KEN-EI with hair side-pieces and long network YEI or scrolled pendant; a USU-BITAI with long network YEI; and a HAN-BITAI with two network side wings; and two silk Ornaments for other head apparel (5)

300 **A Pair of Dolls**, figures of the Emperor and Empress, on stands, for the HINA NO SEKKU; two ORI-BINA or brocade Dolls, male and female; and a finely dressed MUSUME Doll, with movable head (7)

301 **A Street Merchant**: A Model of a Seller of potted landscape gardens and dwarfed trees with his wares; two INUBARIKO or papier-maché Dog-shaped Boxes; a Model of a Japanese Man's Head; and four brocade Ornaments (9)

302 **Two Cloisonné Bowls**, and a metal Bowl with plaited bamboo outside (3)

303 **A Steelyard** in bamboo case, a Chopper-like Knife in wood sheath, three wood and pearl Fish Hooks, a Candle made from vegetable wax, five other Pieces; and a Packet of DOSHA or powder for relaxing rigidity in the dead from KASSA NO IN (4)

304 **A Pair of Ningyō**, or Stage Puppets, both in female costume, 2 *ft.* 9 *in. high*; and a Vol. of GAKUYA ZUE, dealing with the Green Room and the action of Puppets (3)

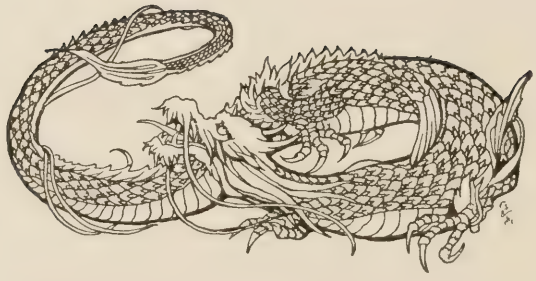
305 **Chiyogami** or Decorative Papers: Four sheets of various Designs; two Stencil Plates, one a figure subject; and two Japanese Copper-plate Engravings, Eitai Bashi and Asakusa Okuyama, *both signed* AWAU DENZEN, a pupil of Shiba Kokan (8)

306 **A Uki-ori Coat**, with alternate inverted bands of animal figures in brown velvet on a yellow ground, gold braid, and borders of scarlet cloth imported from Holland, on the back the character MEI or MYŌ in white cloth with green border

307 **A Tapestry Fukusa**, silver thread foliated design on a blue ground; and a Cushion (2)

308 **Ota Dokwan** seeking to borrow a rain coat, a picture the figures in which are made up of crêpe; *framed*

309 **A Pigeon**, in Cloisonné enamel, and a copper MAWARI-KŌRO, with band of Cloisonné enamel, the fire-pan gimbal jointed (2)



THIRD DAY'S SALE.

CHINESE AND COREAN WORKS OF ART.

POTTERY AND PORCELAIN.

LOT

311 **A Han Pottery Vase**, bulbous body with wide neck, on a foot, greenish glaze with a band of running animals and huntsmen on horses in relief round the shoulders, and KWEI heads as sham handles, $10\frac{3}{4}$ *in. high*; on carved wood stand (2)

*** Exhibited at the Burlington Fine Arts Club, 1915.

See Illustration. Plate IV.

312 **A Han Granary Urn**, red pottery, olive green glaze slightly iridescent, cylindrical with two bands of wheel rings, the top with overhanging eaves suggesting a sloping tiled roof with a central orifice; on three feet shaped as bears on their hind-quarters; $9\frac{1}{2}$ *in. high*

313 **A Sung Vase**, bulbous body, long neck, on foot with a flambé glaze of dark blue over a yellowish glaze; $10\frac{1}{2}$ *in. high*

314 **A Sung Bowl**, of JU-CHOU ware, the outside moulded in leaf form, ivory glaze finely crackled; metal rim; $7\frac{5}{8}$ *in. diam.*; on a wood stand (2)

315 **A Sung Bowl**, of PAI TING ware, hexafoil shape, white smooth glaze, metal rim; $7\frac{1}{2}$ *in. diam.*

316 **A Sung Bowl**, of CHUN type, red stone ware with a celadon glaze crackled; $7\frac{5}{8}$ *in. diam.*

317 **A Sung Vase**, of KUANG YAO type, cylindrical with rounded shoulders and short neck, hard stoneware with ivory glaze minutely crackled and flecked with tiny square reddish spots after the marking of birds' eggs, $7\frac{1}{4}$ *in. high*; on turned wood stand (2)

See Illustration. Plate IV.

318 **A Sung Vase**, KUANG YAO type, ovate tapering body, long neck, covered with ivory glaze crackled, $5\frac{3}{4}$ *in. high*; on turned wood stand (2)

319 **A Sung Vase**, tazza shape, with broad rims painted over with strewed leaves in black on a white ground, a very small bowl in the centre; $2\frac{3}{4}$ *in. high*, $4\frac{7}{8}$ *in. diam.*; on pierced wood stand (2)

320 **A Celadon Vase**, of the late Sung or early Ming period, octagonal double-gourd shape, with a band of foliated scrolls in low relief round the lower part, and detached pieces of cloud on the faces of the neck, 7 *in. high*; on pierced wood stand; with certificate and translation in box (5)

See Illustration. Plate IV.

321 **A Group of Tang Funerary Figures**, pottery with traces of colouring, two dancers waving scarves, $9\frac{3}{4}$ *in. high*, and two singers, kneeling clapping their hands, $7\frac{1}{4}$ *in. high*, each with hair dressed in two pointed cones; *recovered from a tomb in the neighbourhood of Liao Yang by M. Bing, of Paris*; with a letter to that effect (5)

See Illustrations. Plate IV.

322 **A Ming Group of Kwan Yin** seated with hands in the meditative pose, and two small attendants standing in front, on a lotus thalamus, stoneware coloured green, yellow and purple, 10 *in. high*, *head repaired*; on a pierced wood stand (2)

323 **Temmoku**, of CHIEN-YAO type, stone ware with a brilliant running glaze supposed to represent "hare's fur," $4\frac{3}{8}$ *in. diam.*; metal rim; in box (2)

324 **A Ming Dish**, CHIEN-YAO type, celadon, shaped as a peach with leaf handle, 10 *in. by* $8\frac{1}{4}$ *in.*; on carved and pierced wood stand (2)

325 **A Korean Wine Bowl**, red stone ware, celadon glaze with a pattern of conventional type, tiny scrolls, flying cranes, etc., in a band round the inside, $7\frac{1}{2}$ *in. diam.*; on ebonized wood stand, *c.* 1400 (2)

*** From the Shimura sale, 1911.

326 **A Korean Wine Bowl**, rather dark celadon glaze with a faint under pattern of peony flowers and foliage inside, $7\frac{1}{2}$ *in. diam.*; on ebonized wood stand, *c.* 1400 (2)

*** From the Shimura sale, 1911.

327 **A Korean Wine Bowl**, celadon glaze, with a pattern of conventional type, tiny scrolls, flying cranes, etc. showing through the glaze inside, and a band of black scrolls outside; *repaired with gold lacquer*, $7\frac{3}{4}$ *in. diam.*; on ebonized wood stand, *c.* 1400 (2)

*** Shimura collection.

328 **A Korean Wine Bowl**, celadon glaze, with imbricated leaf design on the outside; *repaired with gold lacquer*, $6\frac{1}{2}$ *in. diam.*; on ebonized wood stand, *c.* 1400 (2)

*** Shimura collection.

329 **A Korean Bowl Stand**, celadon glaze, with a pattern showing faintly through the glaze, raised dome in the centre with lotus leaf ornament, $6\frac{1}{2}$ *in. diam.*; on ebonized stand (2)

*** Shimura collection.

330 **A Korean Vase**, bulbous body, long neck, grey stone ware with ivory glaze faintly crackled, $10\frac{1}{2}$ *in. high*; on carved and pierced wood stand (2)

*** Shimura collection.

331 **A Korean Wine Jug**, octafoil sides and long curving neck with broad band handle, grey stone ware white glazed, $9\frac{1}{2}$ *in. high*; *a hole in the shoulders*; on pierced wood stand (2)

*** Shimura collection.

332 **A small Korean Bowl**, celadon glaze, crackled, $3\frac{3}{8}$ *in. diam.*; and a Chinese blue and white Hot Wine Pot and Cover, handle rivetted, $6\frac{3}{4}$ *in. high* (3)

333 **A New Year Tea Jar**, Chinese stone ware, covered with a copper coloured glaze, on which is blown a silvery metallic powder, $4\frac{1}{2}$ *in. high*, with pierced Cover and Stand (3)

334 **A Powder Blue Jar and Cover**, $4\frac{3}{4}$ *in. high, chipped*, with pierced wood Stand (3)

335 **A Vase**, tapering sides, ribbed at the lower part, no neck, aubergine flambé, $6\frac{1}{4}$ *in. high*, on pierced Stand (2)

336 **A Pair of Vases**, fret-work handles, with two panels of figure subjects on each side, the spaces between filled with scrolls and various ornaments in polychromatic enamel colours, gilt rims, turquoise insides, $24\frac{1}{2}$ *in. high* (2)

337 **A large Five-Colour Dish**, with basket of flowers in the centre, surrounded by white panels of conventional lotus leaf shape filled with flowers, on a green ground, and diaper borders with white panels of "precious things" on the rims, 15 *in. diam.*, *repaired*

338 **Three Famille Rose Plates**, rivetted; a pair of circular Dishes; a coffee-coloured Plate, and one with two Chinese ladies (7)

339 **Four Deep Plates**, blue and white floral design; two Plates, with decoration in green enamel colours; and a Mug, red handle, green ground with red flowers and a yellow panel of figures in the centre (7)

340 **A Chinese Glass Vase**, bulbous body, long neck, red amber colour, *dated* YUNG CHENG, 1723-35; 12 *in. high*, on turned wood Stand (2)

341 **A Chinese Glass Vase**, bulbous body, long neck, blue colour, *dated* CH'IEN LUNG, 1736-95; 8 *in. high*

342 **A Chinese Glass Vase**, very heavy, blue splashed with avanturine, $7\frac{1}{4}$ *in. high*

343 **A Chinese Glass Bowl**, octagonal, with fluted angles, café au lait colour, $3\frac{3}{4}$ *in. high*, $6\frac{1}{4}$ *in. diam.*, on wood Stand (2)

344 **A Chinese Glass Vase**, yellowish brown, semi-opaque, $6\frac{7}{8}$ *in. high*

345 **A Chinese Glass Vase**, globular body, with raised figures of dragons and clouds, amber colour, 6 *in. high*

346 **A Chinese Glass Bowl**, ruby, $2\frac{3}{4}$ *in. high*, $5\frac{1}{4}$ *in. diam.*, on pierced wood Stand (2)

347 **A Cameo Glass Dish**, yellow, with red lotus flowers and stalks on the under side, 4 *in. by* $3\frac{3}{4}$ *in.*

SNUFF BOTTLES.

348 **Agate**, the front side carved with crushed mushrooms in the crust, the whole ground cut with fine vertical lines, ivory stopper, coloured turquoise (2)

349 **Agate**, very pale and clear, the front side carved with a horse saddled and tethered to a post, in a yellow crust; pink quartz stopper (2)

350 **Crystal**, carved as two Fishes, the YÜ emblem, one of the Eight of Happy Augury, forming a double bottle

*** Exhibited at the Burlington Fine Arts Club, 1915.

351 **Emerald Jade**, plain, flecked all over, good colour, red stained ivory Stopper, and pierced Stand (3)

352 **Crystal**, painted inside with the meeting of Kōjo and Ryūshusai, very fine work; coral Stopper (2)

353 **Smoky Crystal**, carved with lotus plants and buds in low relief on both sides, red stained ivory Stopper 2

354 **Smoky Crystal**, a plain thin flat bottle, coral Stopper; and **Purple Glass**, plain, clear colour, green jade Stopper (4)

355 **Moss Agate**, on the front side the picture of a crow in front of a shrub in the natural markings of the stone, and, on the other, a Chinese impressionist misty landscape; green jade Stopper (2)

356 **White Jade**, a tapering bottle, plain, clouded; emerald jade Stopper (2)

357 **Lapis Lazuli**, one of lozengular form, pink quartz Stopper. **Amethystine Quartz**, carved in the form of a Carp going up a waterfall, with stalk-shaped jade Stopper (4)

358 **Moss Agate**, vase-shaped, with KWEI sham handles, the neck and stopper of Thibetan silver work, set with turquoises and coral (2)

359 **Smoky Crystal**, carved in form of a melon, with leaves in relief and a frog in the crust, silver rims and coral Stopper. **Agate**, carved with a figure of Tōbōsaku in low relief and a pine trunk in dark veinings on one side, lotus plants on the other, red stained Stopper (4)

360 **Black Lacquer**, vase-shaped with two handles, inlaid with small pieces of ivory in a fantastic design, malachite and ivory Stopper, on a pierced teak-wood Stand (3)

361 **Laque Burgautée**, hexagonal vase shape, decorated in iridescent mother-o'-pearl, silver and gold, with three figure subjects and three poems, and *dated* CH'IEN LUNG, 1736-95 with stopper of the same character (2)

The Poems read :—

The clouds that hang over the HŌRAI (Elysium) are always of five colours —The lingering snow on SHISHAKU is plentiful in this season.

The fragrance radiating from the gold censer obscures the dragon head cover.—The sound of jade charms causes the pheasant's tail to rise with pleasure.

When the storks cry on the purple hill the dawning is cold.—When the Nightingales sing, the whole Empire knows a peaceful spring.

362 **Amber**, variegated, the front side carved with an eagle on a pine branch, and on the reverse a crane flying, KWEI head sham handles, pink quartz stopper (2)

363 **Fire Amber**, with carved design of mandarin ducks in water, beneath lotus plants in flower and dragon fly overhead, KWEI head sham handles, pink quartz stopper (3)

364 **Amber**, dark, carved as a tapering vase, with a pine tree clinging round it on one side, and a monkey in relief about to climb the tree, at the back a butterfly above plum blossom ; a Thibetan red berry stopper (2)

365 **Amber**, dark, plain, tapering, with KWEI head sham handles, coral stopper.—**Mother-o'-pearl**, carved with two frogs on one side, and birds and tree on the other, coral stopper (4)

366 **Cocoanut and Silver**, flattened ovoid, the silver collar and shoulders chased with tassels, silver (low grade) cone topped, screw stopper and spoon. Thibetan work.—**Silver**, shaped as a Chinese mandarin, the head forming the stopper (4)

368 **Amber**, red, plain, with KWEI head, and long loop sham handles ; ivory stopper (2)

369 **Coral**, carved as a gold fish, the tail flecked white.—**Green Glass**, shaped as a fish, with brown markings (2)

370 **Laque Burgautée on Porcelain**, a tiny bottle, octagonal pilgrim shaped, with two handles, painted with dragons on a green ground, and having two octagonal panels of landscapes in green mother-o'-pearl on black lacquer, stained ivory stopper (2)

371 **Porcelain**: One apple-green, green glass stopper; one with incised design of flowers and foliage on a yellow ground, with green borders, glass stopper; and one, peach bloom, glass stopper (6)

372 **Porcelain**: One Nankin aubergine bottle; one apple-green, with red and yellow glass stopper; and one peach bloom, with green stalk stopper (5)

373 **Porcelain**: One shaped as a Chinese lady lying down with one leg crossed over the other, one foot forming the stopper; and one with figure in the clouds appearing to a Chinese on horseback, in white, on a black ground, coral stopper (4)

374 **Porcelain**: Chrome glaze, shaped as a scabbard for a dagger, with black-wood stopper as the grip of the dagger (*chipped*); and one peach bloom, elongated bell shape, green marked jade stopper (4)

375 **Porcelain**: Three white, soft paste, with pierced outer cases, one Fung, Lung and clouds; one of FEN-TIN work, with nine dogs of Fo playing with Tama; and one pierced with scroll design, bats of longevity and the character for Long Life, each with stopper, *one dated* CHIA CH'ING, 1796–1820 (6)

376 **Porcelain**: Three polychromatic, one double bottle, a mandarin giving an audience in relief, on a gilt ground; one with a Chinese junk seeking to land a passenger in the face of hostile horsemen; and one with Chinese domestic scenes, all in relief; with stoppers (7)

377 **Porcelain**: One cylindrical soft paste crackled, with scrolls and conventional flowers between in symmetrical design, blue and white, pierced brass stopper; and one white, square, with raised PA K-WA on the sides, coral stopper, on pierced wood stand (5)

378 **Porcelain**: One painted with two ladies looking out of windows, blue enamel stopper, *dated* CH'IEN LUNG; one soft paste, blue and white groups of sages, jade and coral stopper; and two tiny bottles, one shaped as a fish, and one apple-green, with stoppers (8)

379 **Malachite**: One plain, coral stopper.—**Turquoise**: one small, with KWEI head sham handles.—**Glass**: one in imitation of red marble (4)

380 **Glass**: Three, in imitation of jade, agate and tortoiseshell, each with stopper (6)

381 **Glass**: Three, cameo cut, in two layers, one white on black on clear glass, one black on crimson on pale blue, and one black on red on opaque white, the last with a saddled horse tethered, and the characters for Independence and Ambition; with stoppers (6)

382 **Glass**: One Imperial yellow, plain; one red on a speckled white, uncut; and one blue on opaque white, uncut, two glass stoppers, and one ivory and pearl (6)

383 **Glass**: Three, cameo cut, red speckled on clear glass, with stoppers (6)

384 **Glass**: Two whole colours, Imperial yellow, with sham ring handles, and deep blue, plain; and one in two shades of blue, with CHAKINSEKI, "Sparkling stone," or aventurine in patches; with stoppers (6)

385 **Glass**: Five, various, with four stoppers and one stand (10)

LACQUER.

386 **An old Chinese Guri Cabinet** of ten alternate layers of red and black carved in scroll design, fall-down front, enclosing five various sized drawers; on a red lacquer base; $8\frac{3}{4}$ *in. high by* 10 *in. wide by* $6\frac{3}{8}$ *in. deep*, with key, in box (3)

*** Exhibited at Burlington Fine Arts Club, 1915.

See Illustration. Plate IV.

387 **A Soochow Lacquer Stationery Box**, red on a brown ground carved with FUNG birds and peonies, fitted with a tray; black inside; $5\frac{1}{2}$ *in. high by* 17 *in. by* $12\frac{1}{4}$ *in.*; in box (4)

387A **A Kimma Lacquer** Bowl and Cover, red, with panels of basket-work in brown, 7 *in. diam.*; and a Hot-water Vessel for warming the feet, red with flat scroll design; with stopper (4)

388 **An early Ming Chest**, brown lacquer inlaid with mother-o'-pearl in design of peonies and roses on lid and sides; 12 *in. high by* 20 *in. by* 10 *in.*; in box (2)

389 **A Ming Box** of red lacquer, oblong, decorated on the outside with children at play, and on the inside with flowers and mandarin ducks in colours and containing another oblong box of similar character on the outside, but in better preservation; the inner box marked KIN at the left-hand corner (4)

*** Exhibited at the Burlington Fine Arts Club, 1915.

390 **A Laque Burgautée** quatrefoil box, black, inlaid with mother-o'-pearl; $11\frac{1}{2}$ *in. high by* 15 *in. by* $10\frac{1}{2}$ *in.*

391 **A Picnic Box** in three tiers, oblong, rounded ends, with cross handle, red and black lacquer; $13\frac{1}{2}$ *in. high* (4)

392 **A Shallow Dish**, circular, red inside, black inlaid with mother-o'-pearl, with borders on the sides and borders and central panel of a dragon on the base, $11\frac{1}{2}$ *in. high*; and an oblong red lacquer Tray, with Chinese Scene and Temple in the centre, $12\frac{1}{4}$ *in. by* $9\frac{1}{2}$ *in.* (2)

393 **Two Ming Dishes**, black lacquer, the rims covered with a design in plaited silver wire, the centres painted with figure subjects, $5\frac{1}{4}$ *in. diam.*, in box; and two black lacquer Plates, gilt decoration (5)

394 **Two Ming Cups and Saucers**, black lacquer inlaid with mother-o'-pearl in landscapes and figures in panels surrounded by a diaper design on the saucers, and with maker's seal ; *the cups of later date* ; metal insides (4)

*** Exhibited at the Burlington Fine Arts Club, 1915.

395 **A Set of Six Cups and Saucers**, octagonal cups, black lacquer inlaid mother-o'-pearl, metal rims and linings (12)

396 **A lacquer Fan**, with two open-work shaped panels, red lacquer inlaid in a chequered mosaic of mother-o'-pearl and black and with raised gilt ornament ; with tassel (2)

*** Exhibited at the Burlington Fine Arts Club, 1915.

397 **A Chinese Compass**, $4\frac{3}{8}$ *in. diam.* ; a Spill Vase, black with encrusted pink and white cherry-blossoms, $4\frac{1}{4}$ *in. high* ; and a pair of shaped Brackets (4)

398 **Three red lacquer Fans**, one in embroidered case (4)

MISCELLANEOUS CHINESE OBJECTS.

399 **A finely carved Rhinoceros Horn Cup**, peach blossom design, the ovate cup, 6 *in. high*, rising as a flower from a central stem amid pierced foliage, *total height* 17 *in.*, on carved and pierced wood stand (2)

400 **A Rhinoceros Horn Cup**, oblong, resting in a pierced outer design of magnolia and bamboo ; 4 *in. high*, *rim* 6 *in. by* 5 *in.*

*** Exhibited at the Burlington Fine Arts Club, 1915.

401 **A Rhinoceros Horn Cup**, with handle at one side, tapering body, on oval foot ; the handle of pierced dragons, the sides and foot with bands of fretwork in low relief ; $4\frac{1}{8}$ *in. high*

402 **A Rhinoceros Horn Cup**, with pierced handle carved as a pine tree with two trunks, round the sides, in very high relief, Shōki the demon queller hunting the devils who are hiding in branches of trees, while the Thunder God is coming down on a cloud, one has hidden under the base of the cup ; $3\frac{1}{2}$ *in. high*

403 **A Rhinoceros Horn Cup**, the handle formed of a KWEI who is reaching down after a leafy stalk rising from the centre of the cup, outside flowers and leaves in low relief ; $3\frac{1}{4}$ *in. high*

404 **A Cocoanut Cup**, oval, in a pierced framework of plum-blossom and stalks, metal liner ; 3 *in. high* (2)

405 **A Cloisonné Enamel Vase**, turquoise ground, floral design and borders in lapis blue, green, pink and white, two goat-shaped handles in gilt bronze ; 7 *in. high*

406 **A Gilt Brass Figure** on an oblong daïs, 6½ *in. high*; and a **Pewter Tea Caddy** and Cover, engraved with Chinese text, a translation of which will be found inside (4)

407 **A Bronze Brush Rest**, shaped as mountains; a Water Pot shaped as an ox, *signed* URATA CHO; and another as a spouted vase (3)

408 **Three Chinese Ladies' Hair Ornaments** in Kingfisher feathers and pearls; in box (4)

409 **A black lacquer Box**, quadrangular, inlaid with a figure subject in ivory on the lid, and detached buildings, trees, etc., on the sides (2)

410 **A tortoiseshell Fan**, and a sandal-wood Fan, both carved and pierced with landscapes and figures; one in box (3)

411 **An Opium Pipe** with pottery bowl; a Carving of a Kingfisher on a lotus leaf; a lacquer Stick Handle; and a wax Candle, carved with figures (4)

412 **A Soochow lacquer Cabinet**, fitted with two drawers, one compartment with folding doors, another with sliding doors, the upper parts pierced, and with seven other shelf compartments, pierced gallery round the top; 4 *ft. high, by* 2 *ft.* 9 *in. by* 11 *in.*

413 **A Chinese painted lacquer Cabinet**, fitted with nine drawers, a compartment with a revolving stand enclosed by folding doors, and various recesses, 3 *ft.* 9½ *in. high by* 2 *ft.* 4½ *in. by* 15½ *in.*

MISCELLANEOUS OBJECTS from Other Parts.

414 **A Thibetan Monastery Tea Pot**, copper and brass, with monster handle, inset with turquoises, 10½ *in. high*

415 **A Siamese Bowl and Cover**, porcelain, decorated in colours with figures of gods and flames on bands of black, 7 *in. high*; rivetted; on turned wood stand (3)

416 **An Indo-Persian enamel Ewer and Cover**, blue and black with cone-shaped panels of flowers on green (2)

417 **A Javanese Sword**, carved and pierced ivory grip, in wood sheath; and an Oriental short Sword with engraved blade, ivory grip inlaid silver (3)

418 **A French Fan**, carved and coloured ivory outer sticks and painted leaf; and two printed paper Fans with wood sticks, one with plan of the Boxes in the King's Theatre for 1789 (3)

419 **A Græco-Scythian Bust** of Gautama Buddha with a circular halo (*broken*), *both arms broken off at the elbows*, 20 *in. high* (2)

420 **A Fresco Painting** of a Dog held by a lead, *attributed to Boscoreale, first century*, 27 *in. by* 25½ *in.*; *framed*

421 **A Sandstone Bracket**, corbel-shaped, with Gothic tree carving on the lower part, $10\frac{3}{4}$ *in. high*

422 **A Spanish leather Panel**: The Nativity, with a group of angelic children and cherubim in the air, silvered, *17th century*, $15\frac{1}{2}$ *in. by* $11\frac{1}{4}$ *in., framed*; and a **Jaeger's leather Belt**, studded with metal pins (2)

423 **A Stuart Relic**: A Bust Portrait of Charles I, on copper, and a series of 21 talc transparencies so devised that by placing each in turn on the miniature some event in the monarch's career may be suggested, the last being his headless trunk; in leather case; *some damaged* (23)

424 **A Cuir Cisele Casket**, oblong, incised with foliated scrolls on the lid and long leaves at the sides, with iron clamps, $2\frac{1}{2}$ *in. high by* $6\frac{3}{4}$ *in. by* $5\frac{3}{4}$ *in.*

425 **An Authorization for Armorial Bearings**, Parchment, with seals of George IV; in box

426 **A Cigar Box**, brown lacquer with gilt figures of knights in armour, fighting and overthrown, $5\frac{1}{4}$ *in. high*

427 **A Cocoanut Cup**, half oval, on three pad feet of silvered metal, with coats-of-arms, a boat race and inscription THOMAS MOSE FOUDROYANT, ANNO DOM 1763 THE GIFT OF MR. THOS. DOGGETT; with a Free Waterman's Badge; and Papers concerning the same (3)

428 **A carved wood Bust** of a laureated Warrior in armour, on an architectonic scrolled plinth, 2 *ft.* 6 *in. high by* 19 *in. wide*, the plinth covered with pricked gesso-work

429 **An Italian pricked paper Picture** of a Blind Beggar led by a child, *framed*, $10\frac{1}{4}$ *in. by* $8\frac{3}{4}$ *in.*; and a Box with twelve Lantern Slides of Stencil-plate Subjects (14)

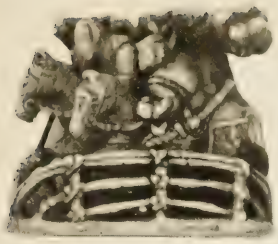
430 **A Painted Canvas Wall Hanging**, Perseus with the head of Medusa flying away on the back of Pegasus, within a floral and architectural border, in colours, 11 *ft. high by* 12 *ft.* 3 *in.*

431 **A Painted Canvas Wall Hanging**, a Nymph fleeing from a fountain where a lioness has come to drink, within a border with medallions, in colours, 9 *ft.* 3 *in. high by* 7 *ft.* 6 *in.*

432 **A Painted Canvas Wall Hanging**, a Landscape, within floral borders, 9 *ft.* 6 *in. high by* 9 *ft.* 4 *in.*

END OF SALE.

Dryden Press: J. Davy & Sons, 8-9, Frith-street, Soho-square, W. (1)



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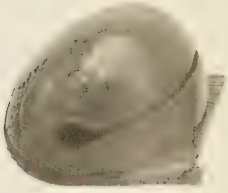

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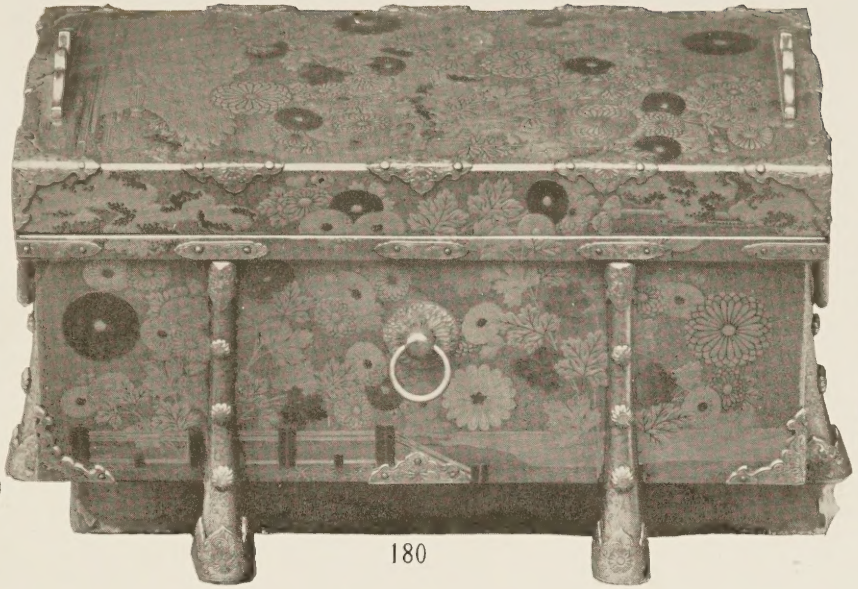

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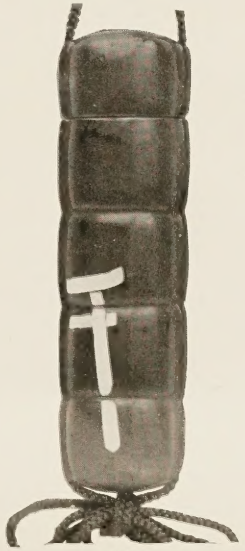

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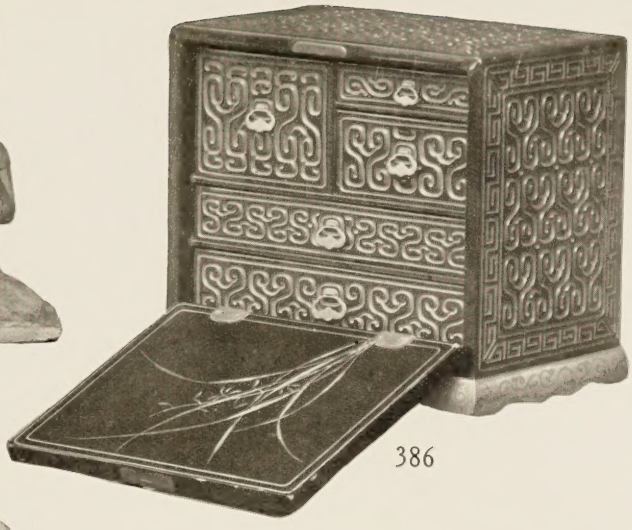
PLATE III.

321



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